

BOSTON
SYMPHONY
ORCHESTRA

Opening Night at Symphony

OCTOBER 2, 2003

TRADITION. ELEGANCE. ARTISTRY.





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Opening Night at Symphony 2003

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123rd Season, 2003-2004

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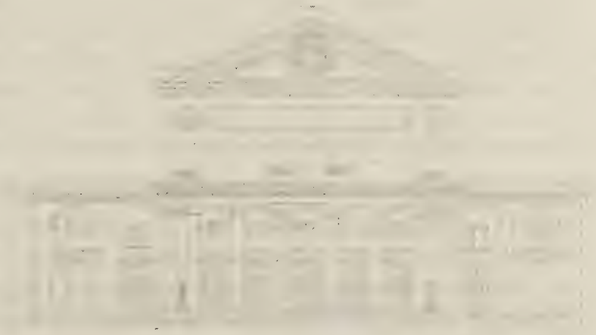
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Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

‡Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames
David and Ingrid Kosowsky chair

*Valeria Vilker Kuchment
Theodore W. and Evelyn Berenson Family chair

*Tatiana Dimitriades
Stephanie Morris Marryott and Franklin J. Marryott chair

*Si-Jing Huang
Catherine and Paul Buttenwieser chair

*Nicole Monahan
Mary B. Saltonstall chair

*Wendy Putnam
Kristin and Roger Servison chair

*Xin Ding
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

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*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

*Alexander Velinzon

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Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

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Ronald Wilkison

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Martha Babcock
Assistant Principal
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Rosemary and Donald Hudson chair

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Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

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‡ On sabbatical leave
§ Substitute player

*James Orleans

*Todd Seeber
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*Benjamin Levy

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Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

§Linda Toote

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John Ferrillo
Principal
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Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

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A Brief History of the Boston Symphony Orchestra

Now in its 123rd season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood

On Display in Symphony Hall

The history of Symphony Hall and the Boston Symphony Orchestra is documented throughout the public spaces of Symphony Hall in an exhibit that displays hidden treasures from the BSO Archives, bringing to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall, and its grand opening on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the early formation of the orchestra; the Boston Pops; radio and television broadcasting history; and the use of Symphony Hall as a recording venue. The exhibit also explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series, as well as many non-musical activities including political events, travelogues, movie screenings, and a variety of trade shows. Shown at left is a 1900 photograph of pianist Harold Bauer, a frequent soloist with the BSO between 1900 and 1937 (photo by Gessford). At right is a 1936 charcoal drawing by Gerome Brush of Richard Burgin, the BSO's concertmaster from 1920 to 1962.





The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue and Huntington Avenue corridors, and on the first balcony along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, and Sir Michael Tippett. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. The first American-born conductor to hold that position, he was named Music Director Designate in the spring of 2002 and will become the orchestra's fourteenth music director in the fall of 2004.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

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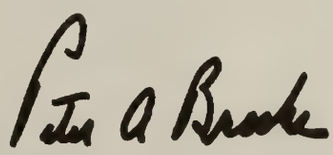
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Welcome, on behalf of the Boston Symphony Orchestra, its Trustees, and its Overseers, to Opening Night at Symphony 2003. This is the second and last of the transition years as we move from the era of Seiji Ozawa to that of James Levine. The transition has proved to be exciting. The Symphony Hall podium has been and will be graced by the world's leading maestros. Tonight is a good example. Bernard Haitink, the Boston Symphony's Principal Guest Conductor, will conduct the orchestra in what promises to be a wonderful performance of Beethoven's Choral Fantasy and Fifth Symphony. The orchestra is playing at a very high artistic level, and Maestro Haitink always brings out the best in them. It is also a pleasure to welcome John Oliver and the Tanglewood Festival Chorus, whose voices and dedication are beyond compare, as well as our distinguished guest soloist, Dubravka Tomsic.

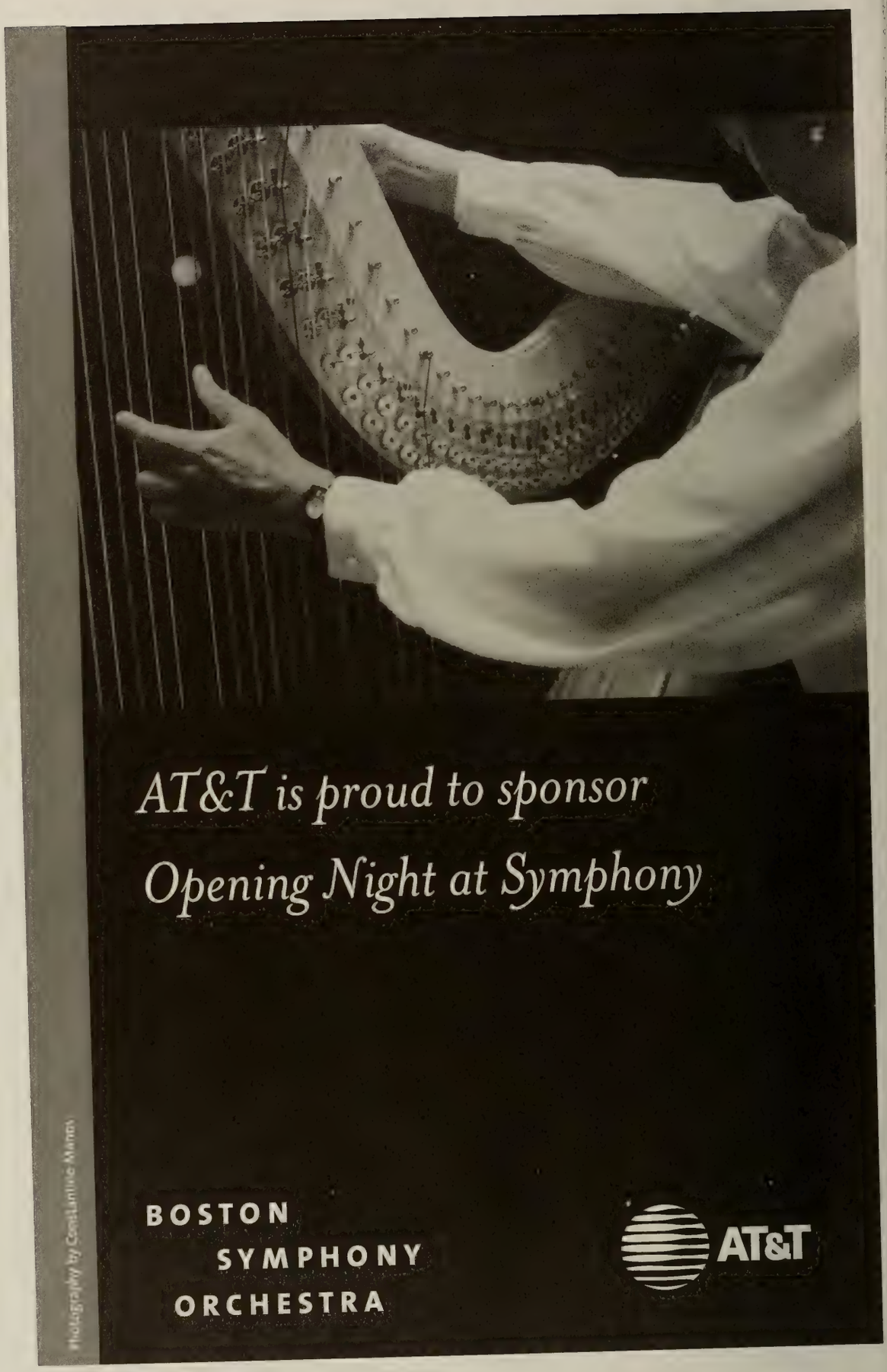
This evening would not be possible without the effort and dedication of many supporters. We are pleased to welcome UBS as the Boston Symphony Orchestra's season sponsor. Opening Night marks the beginning of what we anticipate will be a wonderful relationship with UBS. We also extend our appreciation to AT&T for taking part in Opening Night at Symphony once again, as they have since 1998.

Special thanks must go to this year's Benefactor Chairs, Judy and Roger Feingold, to their committee, and to the BSAV Event Committee Chairs, Diane Austin and Aaron Nurick. We are blessed with the enthusiasm and dedication of the Boston Symphony Association of Volunteers, so ably led by Donna Riccardi, which coordinates and executes the events surrounding tonight's concert.

Finally, we express our gratitude to those of you in attendance tonight and for your loyal support of the orchestra. We are indeed fortunate to have such a treasure. We have ambitious plans for the BSO, but they cannot be achieved without your continued support. We can look back with satisfaction as we open our 123rd season, at what we have accomplished over the years, but also with the realization that there is much yet to be done. We are confident that with your help, we can reach the ambitious goals we have set.



Peter A. Brooke
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BOSTON SYMPHONY ORCHESTRA

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Bernard Haitink, *Principal Guest Conductor*
Seiji Ozawa, *Music Director Laureate*
123rd Season, 2003-2004

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BERNARD HAITINK conducting

ALL-BEETHOVEN PROGRAM

Fantasia in C minor for piano, chorus, and orchestra, Opus 80

DUBRAVKA TOMSIC, piano
MEMBERS OF THE TANGLEWOOD FESTIVAL CHORUS
MEREDITH MALONE ARMBRUST, soprano
SUSAN HARRIS, soprano
JACQUE E. WILSON, mezzo-soprano
KWAN H. LEE, tenor
HENRY LUSSIER, tenor
ISHAN ARVELL JOHNSON, baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Symphony No. 5 in C minor, Opus 67

Allegro con brio
Andante con moto
Allegro –
Allegro

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Ludwig van Beethoven
Fantasia in C minor for piano, chorus, and orchestra, Opus 80
Symphony No. 5 in C minor, Opus 67



Ludwig van Beethoven was born in Bonn, then an independent electorate, probably on December 16, 1770 (he was baptized on the 17th), and died in Vienna on March 26, 1827. Beethoven composed the Choral Fantasy at the last possible moment to serve as grand finale for his own benefit concert of December 22, 1808, at the Theater an der Wien in Vienna (which also included, among other things, the premieres of his Fifth and Sixth symphonies and Fourth Piano Concerto; see below); he himself was the piano soloist on that occasion. George J. Webb led the Handel & Haydn Society, the Musical Fund Society, and pianist J.F. Hatton in the first American performance on December 23, 1848, at the Melodeon in Boston. The first Boston Symphony performance of the Choral Fantasy did not take place until August 7, 1959, when Charles Munch gave it at Tanglewood with pianist Rudolf Serkin and the Festival Chorus, subsequent BSO performances being conducted by Erich Leinsdorf (with Rudolf Serkin and the Tanglewood Institute Chorus), Max Rudolf (with Rudolf Serkin and the Chorus Pro Musica), William Steinberg (with Jerome Lowenthal, the Tanglewood Festival Chorus, and the Chorus Pro Musica), and Seiji Ozawa, who until this season has been the only conductor to lead the BSO in this work since 1972 (each time with either Peter Serkin [in July 1972, December 1990, July 1994, July 1997, and finally on July 14, 2002, as part of Ozawa's final concert as BSO music director] or Rudolf Serkin [in October 1981 on the BSO's Centennial Gala, in October 1982 when it was also recorded for Telarc, and in July 1984] as piano soloist, and always with the Tanglewood Festival Chorus, John Oliver, conductor). The Choral Fantasy is scored for solo piano, six vocal soloists (two sopranos, alto, two tenors, and bass), mixed chorus, and an orchestra including two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

Beethoven began to sketch the Fifth Symphony in 1804, did most of the work in 1807, completed the score in the spring of 1808, and led the first performance on December 22, 1808, in Vienna. The first documented American performance was given by Ureli Corelli Hill with the German Society of New York at New York's Broadway Tabernacle on February 11, 1841. That same year, on April 3, Henry Schmidt conducted the Academy of Music in the first, second, and fourth movements at the Odeon in Boston. The first Boston Symphony performance of Beethoven's Fifth was led by Georg Henschel on December 17, 1881, in the ninth concert of the orchestra's first season, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Franz Kneisel, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Arthur Fiedler, Paul Paray, Charles Munch, Victor de Sabata, Ernest Ansermet, Erich Leinsdorf, William Steinberg, Daniel Barenboim, Max Rudolf, Eugene Ormandy, Rafael Kubelik, Hans Vonk, Klaus Tennstedt, Edo de Waart, Seiji Ozawa (including the most recent subscription performance, in April 2001), Joseph Silverstein, Kurt Masur, Marek Janowski, and Bernard Haitink (the most recent Tanglewood performance, on August 17, 1996). The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani, and strings.

On December 17, 1808, the *Wiener Zeitung* announced for the following Thursday, December 22, a benefit concert at the Theater an der Wien on behalf of and to be led by Ludwig van Beethoven, with all the selections "of his composition, entirely new, and

not yet heard in public," to begin at half-past six, and to include the following:

> First Part: 1, A Symphony, entitled: "A Recollection of Country Life," in F major (No. 5). 2, Aria. 3, Hymn with Latin text, composed in the church style with chorus and solos. 4, Pianoforte Concerto played by himself.
>
> Second Part: 1, Grand Symphony in C minor (No. 6). 2, Sanctus with Latin text composed in the church style with chorus and solos. 3, Fantasia for Pianoforte alone. 4, Fantasia for the Pianoforte which ends with the gradual entrance of the entire orchestra and the introduction of choruses as a finale.

One witness to this event of gargantuan proportion—which lasted for about four hours in a bitterly cold, unheated hall—commented on "the truth that one can easily have too much of a good thing—and still more of a loud one."

The hymn and Sanctus were drawn from Beethoven's Mass in C, the concerto was the Fourth, and the aria was "Ah! perfido" (with a last-minute change of soloist). The solo piano fantasia was an improvisation by the composer; the concluding number was the Opus 80 Choral Fantasy (written shortly before the concert—Beethoven did not want to end the evening with the C minor symphony for fear the audience would be too tired to appreciate the last movement); the symphony listed as "No. 5" was the one actually published as the Sixth, the *Pastoral*; and the symphony labeled "No. 6" was the one published as the Fifth.

Beethoven was by this time one of the most important composers on the European musical scene. He had introduced himself to Viennese concert hall audiences in April 1800 with a program including, besides some Mozart and Haydn, his own Septet and First Symphony; and, following the success of his ballet score *The Creatures of Prometheus* during the 1801-02 musical season, he began to attract the attention of foreign publishers. He was, also at that time, becoming increasingly aware of the deterioration in his hearing (the emotional outpouring known as the Heiligenstadt Testament dates from October 1802) and only first coming to grips with this problem that would ultimately affect the very nature of his music. As the nineteenth century's first decade progressed, Beethoven's music would be performed as frequently as Haydn's and Mozart's; his popularity in Vienna would be rivaled only by that of Haydn; and, between 1802 and 1813, he would compose six symphonies, four concertos, an opera, oratorio, and



The Theater an der Wien in Vienna, where Beethoven gave the premieres of the Fifth Symphony and Choral Fantasy (among other works) on December 22, 1808

mass, a variety of chamber and piano works, incidental music, songs, and several overtures.

Beethoven composed his Third Symphony, the *Eroica*, between May and November 1803. From the end of 1804 until April 1806 his primary concern was his opera *Leonore* (which ultimately became *Fidelio*), and the remainder of 1806 saw work on compositions including the Fourth Piano Concerto, the Fourth Symphony, the Violin Concerto, and the *Rasumovsky* Quartets, Opus 59. Sketches for both the Fifth and Sixth symphonies are to be found in Beethoven's *Eroica* sketchbook of 1803-04—it was absolutely typical for Beethoven to concern himself with several works at once—and, as noted above, the Fifth was completed in the spring of 1808 and given its first performance that December, on the very same, very long concert that concluded with the Choral Fantasy.

* * * * *

Because it is so often viewed as a precursor to the finale of the Ninth Symphony (completed and premiered in 1824), which likewise employs a set of orchestral variations to introduce the choral version of its theme, Beethoven's Choral Fantasy rarely receives its due as an important work in its own right. Yet writing in the first half of the twentieth century, the British scholar-composer-pianist Donald Francis Tovey (whom Michael Steinberg has called "the patron saint of all us program note writers") cited the Choral Fantasy as "historically among the landmarks in [Beethoven's] art...in which he is really breaking fresh ground."

That "fresh ground" is to be found in the work's overall shape and structure, which begins with a large-scale solo improvisation for the piano—and it *was* improvised at the premiere, the published version following only after-the-fact, thereby providing us with an idea of what Beethoven's piano improvisations could be like—and then concluding with a "Finale" (as the start of the orchestral portion is labeled in the score) that moves through a series of contrasting moods and colors, ultimately to unite all of the evening's performers when the chorus joins in for the final section.

Of course a relationship to the Ninth Symphony can be heard in more than just the work's overall shape: there's also the matter of the theme itself, a simple, basically stepwise melody hovering around the third degree of the scale. But one finds a similar (though less extended) melodic formulation in the fleet second theme of the seldom-heard overture from Beethoven's 1811 incidental music to the play *King Stephan*. Still more to the point is the fact that Beethoven actually lifted his theme for the Choral Fantasy from a song—*Gegenliebe* ("Requited Love")—he had composed more than ten years earlier, in 1794 or 1795, and then called (according to Beethoven's contemporary, the pianist-composer Carl Czerny) upon the poet Christoph Kuffner to supply words suitable for the occasion.

Given the last-minute nature of the situation, it is not surprising that Kuffner's words hardly hold up as great poetry, or that they were omitted from the 1845 edition of his collected works, published the year before Kuffner's death (a fact that some scholars have used to dispute his authorship). Nor is it surprising, given the length of the overall program on that cold December evening, the circumstance of the Fantasy's last-minute completion, and lack of time for little more than just a hurried rehearsal, that the performance broke down at one point, apparently during the orchestral variations (just where is not entirely clear from the published accounts)—prompting Beethoven to jump up from the piano to stop and then restart the orchestra, after which it proceeded without further mishap.

Beethoven's biographer Maynard Solomon has observed that, along with three of the composer's piano sonatas (his first to be written in four years: Opp. 78 in F-sharp, 79 in G, and 81a in E-flat, *Lebewohl*), the Fourth and Fifth piano concertos, the A major cello sonata (Opus 69), and the two Opus 70 piano trios (the *Ghost* and the E-flat), the Choral

Fantasy dates from a time in Beethoven's life when he was "once again using the piano as his main creative vehicle." In this context, it is striking that his concert of December 22, 1808, marked the last time he appeared in public as a concerto soloist. In any event, the Choral Fantasy provided a more than fitting conclusion to Beethoven's program on that cold evening nearly 200 years ago. And it was also enough appreciated during the composer's lifetime to figure frequently in later concerts of his music. Ultimately the success of the piece is as much—perhaps even more—a matter of spirit than of structure: Beethoven's Choral Fantasy speaks clearly and confidently to the magical union of tones and words, to the joy of making, and listening to, music.

BEETHOVEN Choral Fantasy, Opus 80

Schmeichelnd hold und lieblich klingen
unsers Lebens Harmonien.
Und dem Schönheitssinn entschwingen
Blumen sich, die ewig blühn.

Fried' und Freude gleiten freundlich
wie der Wellen Wechselspiel;
Was sich drängte rauh und feindlich,
ordnet sich zu Hochgefühl.

Wenn der Töne Zauber walten
und des Wortes Weihe spricht,
Muss sich Herrliches gestalten,
Nacht und Stürme werden Licht.

Äuss're Ruhe, inn're Wonne
herrschen für den Glücklichen.
Doch der Künste Frühlingssonne
lässt aus beiden Licht entstehn.

Grosses, das in's Herz gedrungen
blüht dann neu und schön empor.
Hat ein Geist sich aufgeschwungen,
hall't ihm stets ein Geisterchor.

Nehmt denn hin, ihr schönen Seelen,
froh die Gaben schöner Kunst.
Wenn sich Lieb und Kraft vermählen,
lohnt dem Menschen Götter-Gunst.

—Christoph Kuffner

Radiant chords of music's splendor
echoing life's most joyous tune,
Like the growth of springtime flowers,
lifts our hearts' eternal bloom.

Peace and joy in soothing union,
like the ocean's billowing spray—
What had earlier seemed unfriendly,
now unites in peaceful play.

When the strength of music's magic
joins the word's consuming might,
What springs forth is all-embracing,
turning dark and storm to light.

Outer stillness, inner rapture,
for the fortunate prevail.
Yet the arts, like springtime sunshine,
bring forth light throughout the world.

When the heart's enraptured goodness
blooms forth new and fair again,
Then this spirit reaches skyward,
with a heavenly "Amen."

Take these gifts of art, kind spirits:
there's no greater gift you'll find;
For when love and strength are wedded,
Heaven praises Humankind.

—English version
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* * * * *

Regarding the Fifth Symphony—In a Boston Symphony program note many years ago, John N. Burk wrote that "something in the direct impelling drive of the first movement of the C minor Symphony commanded general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess."

In the language of another age, in an important review for the *Allgemeine musikalische Zeitung* of July 4 and 11, 1810, E.T.A. Hoffmann recognized the Fifth as "one of the most important works of the master whose stature as a first-rate instrumental com-

poser probably no one will now dispute" and, following a detailed analysis, noted its effect upon the listener: "For many people, the whole work rushes by like an ingenious rhapsody. The heart of every sensitive listener, however, will certainly be deeply and intimately moved by an enduring feeling—precisely that feeling of foreboding, indescribable longing—which remains until the final chord. Indeed, many moments will pass before he will be able to step out of the wonderful realm of the spirits where pain and bliss, taking tonal form, surrounded him."

In his *Eroica* Symphony, Beethoven introduced, in the words of his biographer Maynard Solomon, "the concept of a heroic music responding to the stormy currents of contemporary history." The shadow of Napoleon hovers over the *Eroica*; for the Fifth Symphony we have no such specific political connotations. But we do have, in the Fifth, and in such post-*Eroica* works as *Fidelio* and *Egmont*, the very clear notion of affirmation through struggle expressed in musical discourse, and perhaps in no instance more powerfully and concisely than in the Symphony No. 5.

So much that was startling in this music when it was new—the aggressive, compact language of the first movement, the soloistic writing for double basses in the third-movement Trio, the mysterious, overwhelmingly powerful transition between scherzo and finale, the introduction of trombones and piccolo into the symphony orchestra for the first time (in the final movement)—is now taken virtually for granted, given the countless performances the Fifth has had since its Vienna premiere, and given the variety of different languages music has since proved able to express. And by now, most conductors seem to realize that the first three notes of the symphony must not sound like a triplet, although just what to do with the fermata and rest following the first statement of that four-note motive sometimes seems open to argument. But there are times when Beethoven's Fifth seems to fall from grace. Once rarely absent from a year's concert programming, and frequently used to open or close a season, it is periodically deemed to be overplayed, or just too "popular." But the Fifth Symphony is popular for good reason, and so ultimately retains its important and rightful place in the repertoire. It needs, even demands, to be heard on a regular basis, representing as it does not just what music can be about, but everything that music can succeed in doing.

—Marc Mandel

More . . .

The two important modern biographies of Beethoven are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback), and Barry Cooper's recent *Beethoven* in the "Master Musicians" series (Oxford University Press). Also recent and important is *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood, who offers a thoroughly informed approach to the music knowingly and successfully aimed at a general readership (Norton). A much older biography, dating from the nineteenth century but still important, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 edition of The New Grove Dictionary of Music and Musicians (Norton paperback). Kerman and Tyson are among the contributors to the revised Beethoven article in the revised Grove (2001). "Musical lives," a recent series of readable, compact composer biographies from Cambridge University Press, includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback). Also of interest is *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, edited by Barry Cooper (Thames & Hudson paperback). Peter Clive's *Beethoven and his World: A Biographical Dictionary* includes entries about virtually anyone you can think of who figured in the composer's life (Oxford). Michael Steinberg's program notes on the nine

symphonies are in his book *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's classic program notes on the Beethoven symphonies are in his *Essays in Musical Analysis*, as is his note on the Choral Fantasy (Oxford). Other useful treatments of the symphonies include George Grove's equally classic *Beethoven and his Nine Symphonies*, now more than a century old (Dover paperback), and Robert Simpson's *Beethoven Symphonies* in the series of BBC Music Guides (University of Washington paperback). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton).

Bernard Haitink recorded Beethoven's Choral Fantasy in the late 1970s with pianist Alfred Brendel, the London Philharmonic Orchestra, and the John Alldis Choir (Philips). The BSO's recording under Seiji Ozawa with pianist Rudolf Serkin and the Tanglewood Festival Chorus is thoroughly recommendable (Telarc, on a single disc with the Piano Concerto No. 3), as also is a more recent one with Sir Colin Davis conducting the Bavarian Radio Symphony Orchestra and Chorus with pianist Gerhard Oppitz (RCA Red Seal, in a two-disc set with the *Missa Solemnis*). Also recommended is a live recording from 1995 featuring Daniel Barenboim as both conductor and pianist with the Berlin Philharmonic and the Berlin State Opera Chorus (EMI, with Beethoven's Triple Concerto, also featuring violinist Itzhak Perlman and cellist Yo-Yo Ma).

Bernard Haitink has recorded Beethoven's Fifth Symphony with the Concertgebouw Orchestra of Amsterdam (Philips). The Boston Symphony Orchestra has recorded Beethoven's Symphony No. 5 under Seiji Ozawa (in 1981 for Telarc), Rafael Kubelik (in 1973 for Deutsche Grammophon), Erich Leinsdorf (in 1968 for RCA), Charles Munch (in 1955 for RCA), and Serge Koussevitzky (in 1944 for RCA). Recent entries among the complete Beethoven symphony cycles on compact disc are Sir Simon Rattle's with the Berlin Philharmonic (EMI Classics) and Claudio Abbado's with that same orchestra (Deutsche Grammophon). Nikolaus Harnoncourt's much-praised set of the Beethoven symphonies with the Chamber Orchestra of Europe pairs the Fifth Symphony on a single disc with the Symphony No. 2 (Teldec). Other noteworthy recordings include Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon) and Christoph von Dohnányi's with the Cleveland Orchestra (Telarc). Available period-instrument recordings of the Beethoven symphonies include John Eliot Gardiner's with the Orchestre Révolutionnaire et Romantique (Deutsche Grammophon Archiv), Roy Goodman's with the Hanover Band (once on Nimbus), and Christopher Hogwood's with the Academy of Ancient Music (L'Oiseau-Lyre). Historic recordings include multiple versions, both studio-recorded and "live," led by Wilhelm Furtwängler and Arturo Toscanini. A quite recent addition to the catalogue is a thrilling broadcast performance from December 1950 with Guido Cantelli leading the NBC Symphony Orchestra (Testament, in a four-disc box of Cantelli's four NBC Symphony concerts from that month).

—Marc Mandel

Bernard Haitink



The Amsterdam-born conductor Bernard Haitink is currently Music Director of the Sächsische Staatskapelle Dresden, a position he took up in August 2002, and Principal Guest Conductor of the Boston Symphony Orchestra. Previous posts include music directorships of the Royal Opera, Covent Garden (1988-2002), the Concertgebouw Orchestra of Amsterdam (1964-88), Glyndebourne Festival Opera (1978-88), and the London Philharmonic (1967-79). Mr. Haitink also makes regular guest appearances with the world's leading orchestras. In the season 2003-04 he will give concerts with the Dresden Staatskapelle at their home in the Semper Oper, Dresden, and tour widely with the orchestra throughout Europe and Japan. He also tours in the summer of 2003 with the European Union Youth Orchestra, of which he was music director from 1994 to 1999. In addition he will lead tours with the Royal Concertgebouw Orchestra and the Vienna Philharmonic. During the calendar year 2004 Mr. Haitink will conduct a special series of concerts at London's Barbican Hall to mark his 75th birthday, performing with the Dresden Staatskapelle, Berlin Philharmonic, Vienna Philharmonic, Royal Concertgebouw, and London Symphony orchestras. Bernard Haitink has recorded widely for Philips, Decca, and EMI, including complete cycles of Mahler, Bruckner, Beethoven, Brahms, and Schumann with the Concertgebouw Orchestra and extensive repertoire with the Berlin Philharmonic, the Vienna Philharmonic, and the Boston Symphony Orchestra. With the BSO he has recorded the four Brahms symphonies, orchestral works of Ravel, and Brahms's Piano Concerto No. 2 with soloist Emanuel Ax. His discography also includes many opera record-

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.



ings with the Royal Opera and Glyndebourne, as well as with the Bayerischer Rundfunk and Dresden Staatskapelle. His most recent recordings are releases of live performances with the Orchestre National de Radio France (Debussy's *Pelléas et Mélisande* and Mahler's Sixth Symphony) for the Naïve label. Mr. Haitink has received many international awards in recognition of his services to music, including an honorary KBE and Companion of Honour in the United Kingdom, and the House Order of Orange-Nassau in the Netherlands. Bernard Haitink made his Boston Symphony Orchestra debut in February 1971 and became Principal Guest Conductor of the orchestra in 1995. As the BSO's Principal Guest Conductor he has led the orchestra in Boston, New York, at Tanglewood, and on tour in Europe. Later this month he leads the orchestra in three programs on three successive evenings at Carnegie Hall.

Dubravka Tomsic



Slovenian pianist Dubravka Tomsic gave her first public recital at age five and has since given more than 3500 performances throughout Europe, Australia, North America, Mexico, Russia, and Eastern Europe, as well as parts of Africa and Asia. Ms. Tomsic began her studies at the Ljubljana Academy of Music and moved to New York on the recommendation of Claudio Arrau to study with Katherine Bacon at the Juilliard School. During her teenage years she made her New York Philharmonic debut and her Town Hall and Chicago recital debuts. She also gave a recital in Carnegie Hall about which Arthur Rubinstein wrote a glowing account in his memoirs. Ms. Tomsic subsequently studied privately with Rubinstein; they remained friends throughout his life. She has performed recitals throughout the United States since her reintroduction to American audiences in 1989. Her April 1999 recital in New York's Alice Tully Hall was her first New York recital in over forty years. She has also performed recitals in Munich, Berlin, Prague, Moscow, St. Petersburg, Budapest, Madrid, and Rome. Orchestral engagements include the Vienna Symphony, Royal Philharmonic, Czech Philharmonic, Leipzig Gewandhaus Orchestra, Munich Philharmonic, the Mozarteum Orchestra in Salzburg, the Dresden Staatskapelle, Moscow State Orchestra, the Sydney, Melbourne, and Adelaide symphonies in Australia, and the Boston, Atlanta, Detroit, and San Francisco symphonies. She also appears at festivals worldwide. Ms. Tomsic's discography includes concertos by Brahms, Beethoven, Chopin, Grieg, Liszt, Mozart, Rachmaninoff, Saint-Saëns, Schumann, and Tchaikovsky, and recital works by Bach, Beethoven, Brahms, Chopin, Debussy, Mozart, Scarlatti, and Srebotnjak. She can be heard on Vox Classics, Koch International, and other labels. Ms. Tomsic has served as juror for many international piano competitions, including the Tenth Van Cliburn International Piano Competition, the Leeds International Piano Compe-

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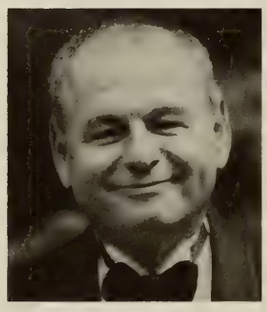
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tition, and the Beethoven International Piano Competition in Vienna. This past year she was a juror for the first International Piano-e-Competition in Minneapolis. She makes her home in Ljubljana, Slovenia, and is Professor at the Ljubljana Academy of Music. Ms. Tomsic made her Boston Symphony Orchestra debut in October 1994 and appeared with the orchestra most recently in December 2001 as soloist in Beethoven's Piano Concerto No. 4. Besides her Opening Night and subscription performances of Beethoven's Choral Fantasy this month, she also travels with Bernard Haitink and the orchestra to Carnegie Hall, making her third appearance with the BSO in that venue since February 1995.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. It gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall, and it will give a special concert of its own in May 2004 at Jordan Hall in Boston. The Tanglewood Festival Chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Seiji Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams. With Bernard Haitink and the BSO they have recorded Ravel's *Daphnis et Chloé* and Brahms's Alto Rhapsody and *Nänie* for Philips. Their recordings with Seiji Ozawa include Mahler's Second, Third, and Eighth symphonies, Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's *The Miraculous Mandarin*, all on Philips; Beethoven's Choral

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In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. Mr. Oliver made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Meredith Malone Armbrust
Angel Baker
Sarah J. Bartolome
Jenifer Lynn Cameron
Emily Anderson Chinian
Lorenzee Cole
Shauna Fallihee
Maura E. Finn
Stefanie J. Gallegos
Laura C. Grande
Isabel M. Gray
Kathy Ho
Donna Kim
Barbara Levy
Laura Mennill
Renee Dawn Morris
Kieran Murray
Kimberly Pearson
Livia Racz
Melanie W. Salisbury
Johanna Schlegel
Pamela Schweppe
Lynn Shane
Joan P. Sherman

Mezzo-sopranos
Maisy Bennett
Betty B. Blume
Donna Brezinski Caliguri
Abbe Dalton Clark
Betsy Clifford
Lauren Cree
Diane Droste
Barbara Naidich Ehrmann
Paula Folkman
Debra Swartz Foote
Dorrie Freedman
Irene Gilbride
Jessica Hao
Susan Harris
Evelyn Eshleman Kern
Gale Livingston
Louise-Marie Mennier
Kathleen Schardin
Linda Kay Smith
Ada Park Snider
Julie Steinhilber
Cindy Vredeveld
Marguerite Weidknecht
Jacque E. Wilson
Stephannie Workman

Tenors
Brian Anderson
John C. Barr
David P. Bergers
Richard A. Bissell
Jonas Budris
Stephen Chrzan
Andrew Crain
Leon Grande
Keith Erskine
Stanley Hudson
James R. Kauffman
Thom Kenney
Kwan H. Lee
Ronald Lloyd
Henry Lussier
John Vincent MacInnis
Mark Mozgowiec
Daniel Pettit
Dwight E. Porter
Peter Pulsifer
Don P. Sturdy
Martin S. Thomson
Stratton P. Vitikos
Kurt Walker
Andrew Wang

Basses
Solomon Berg
Daniel E. Brooks
Paulo C. Carminati
Matthew E. Crawford
Joel Evans
Michael J. Gondek
Mark L. Haberman
Robert J. Henry
Ishan Arvell Johnson
Marc J. Kaufman
William Koffel
Bruce Kozuma
Timothy Lanagan
David K. Lones
Stephen H. Owades
David Perkins
Peter Rothstein
Robert Saley
Karl Josef Schoellkopf
Peter S. Strickland
Bradley Turner
Thomas C. Wang
Matthew Wright

Felicia A. Burrey, Chorus Manager
Julie G. Moerschel, Assistant Chorus Manager
Frank Corliss, Rehearsal Pianist
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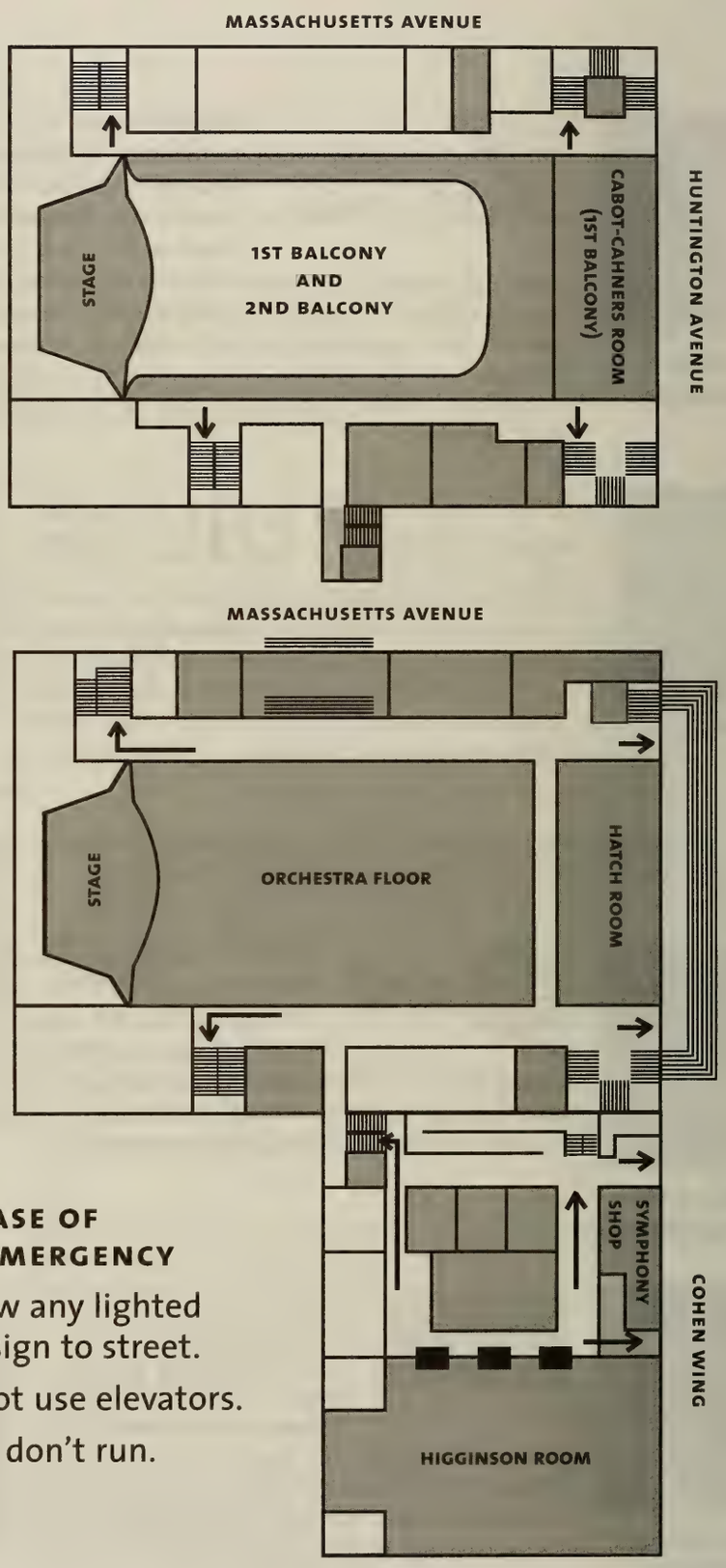


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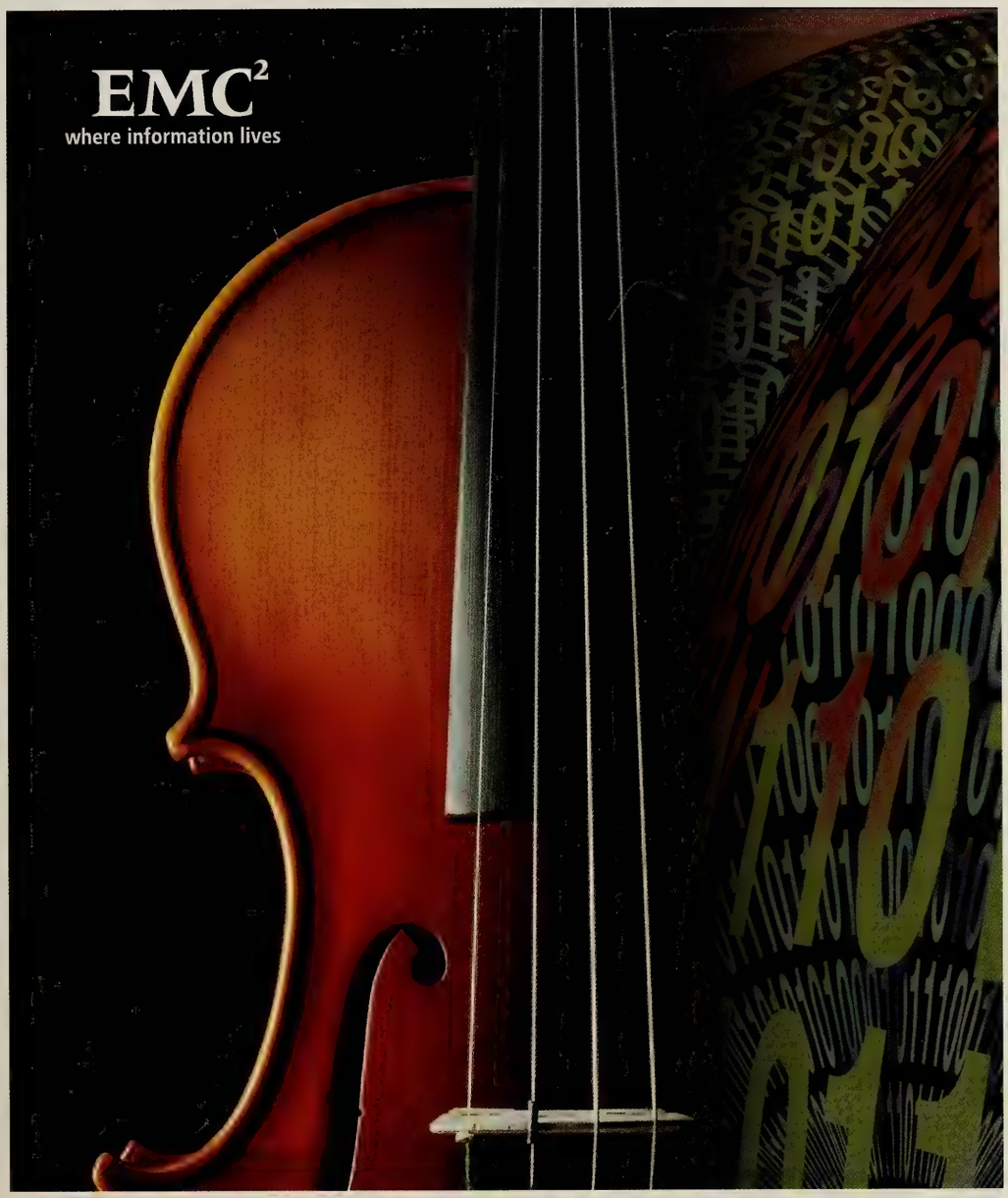
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2003-2004 SEASON

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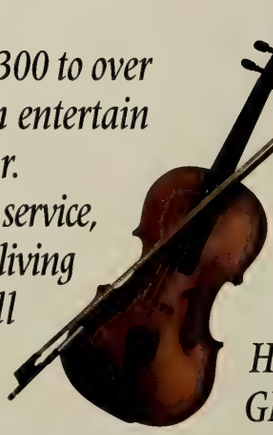
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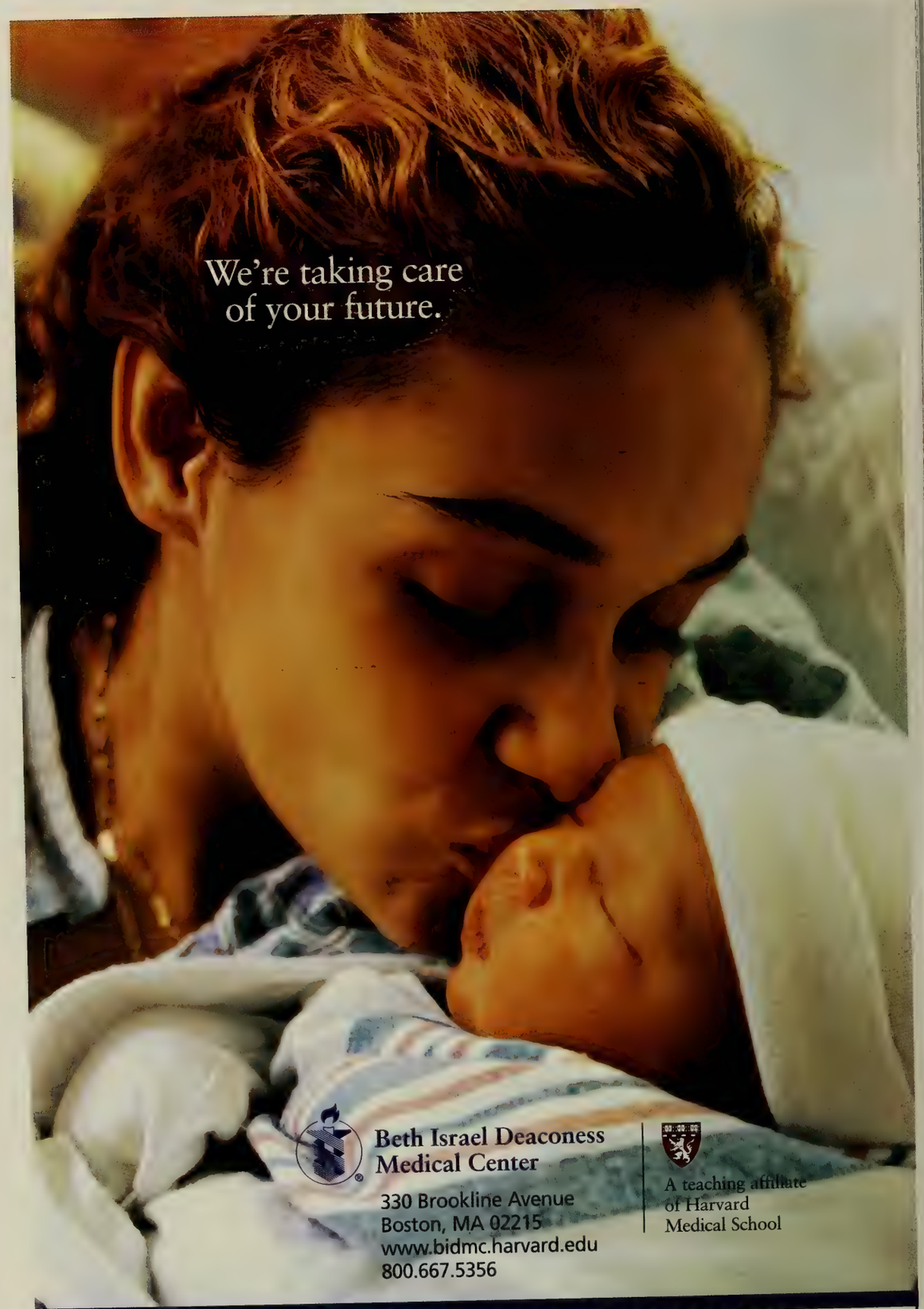
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UBS Launches Long-term Sponsor Relationship with BSO

The BSO proudly welcomes UBS, one of the world's leading financial services firms, as the BSO's exclusive season sponsor for the 2003-04 through 2005-06 seasons at Symphony Hall. "We are honored that UBS has selected the BSO as its only major symphony orchestra sponsorship in the United States," said Mark Volpe, BSO Managing Director. "UBS is highly regarded in the global cultural community for its commitment to the arts, and we are proud to be their partner in Boston." "Both UBS and the BSO are leading world-class institutions that have deep roots in the Boston community," said Mark B. Sutton, President and Chief Operating Officer, UBS Financial Services Inc. "With nearly 500 employees and a 125-year history in Boston, UBS is truly excited to enter into a long-term partnership with one of the city's most celebrated cultural institutions." In addition to its strong commitment to the visual arts, including its highly regarded UBS Art Collection, the firm has long distinguished itself for its support of the performing arts. UBS is the proud sponsor of the Zurich Opera; the Zurich Ballet; the London Symphony Orchestra; the multicultural Paléo Festival Nyon, Switzerland's largest open-air music festival; and the stunningly theatrical Bregenz Festival. UBS has also been a partner of the annual Verbier Festival & Academy in the Valais Alps since its creation in 1994.

The Fanny Peabody Mason Memorial Concert, Friday, October 3, 2003

The first Friday-afternoon concert of the Boston Symphony Orchestra's subscription season is dedicated to the memory of Miss Fanny Peabody Mason, who was a Friday-afternoon subscriber and an active patron of music both in the United States and abroad until her death in 1948. Many music lovers recall the outstanding concerts Miss Mason presented in the music room of her townhouse on Commonwealth Avenue and at her summer residence in Walpole, New Hampshire. The endowment to honor Miss Mason perpetually was created in 1985 by the Peabody-Mason Music Foundation, established by Miss Mason, and which presented young and well-established artists in concert in Boston and Cambridge for more than 35 years. The president of the foundation at that time, the late Paul Doguereau, initiated the gift to the BSO as a way to recognize Miss Mason's love of music, and to foster the highest aspirations of the art. Besides the concert sponsorship, the gift created the Mason Lounge for musicians and staff and the Mason Green Room.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. To start the season, BSO Director of Program Publications Marc Mandel discusses this week's all-Beethoven program; music of Wagner, Debussy, and Franck on October 9 and 10; and Debussy's *Pelléas et Mélisande* on October 16 and 18. Also this month, BSO Publications Associate Robert Kirzinger discusses Wagner, Debussy, and Franck (October 11, 17), and the California-based conductor/scholar Charles Barber discusses music of Berlioz (October 28, 30; November 1). This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

"'Pelléas et Mélisande' in French Art and Politics: A Colloquium" Friday, October 17, 2003

In conjunction with the BSO's concert performances of Debussy's *Pelléas et Mélisande* on October 16 and 18, the Harvard Department of Music, the Minda de Gunzburg Cen-

ter for European Studies at Harvard University, the Cultural Services of the French Consulate in Boston, and the Boston Symphony Orchestra present "*Pelléas et Mélisande* in French Art and Politics: A Colloquium" on Friday, October 17, at Harvard's Minda de Gunzburg Center for European Studies at 27 Kirkland Street in Cambridge. From 1:30-3 p.m., Patrice Higonnet of the Harvard Art Department and Henri Zerner of Harvard's Department of Art History and Architecture will discuss "*Pelléas et Mélisande* in Context." From 3:30-5:15 p.m., Katherine Bergeron (University of California at Berkeley), David Grayson (University of Minnesota), and Jann Pasler (University of California at San Diego) will discuss "*Pelléas et Mélisande* as Opera and Drama." From 5:30-7 p.m., Simon Keenlyside, Gerald Finley, and John Tomlinson, cast members from the BSO's performances of *Pelléas*, will discuss "*Pelléas et Mélisande* in Performance." Admission is free of charge. Please visit the BSO's website at www.bso.org for more information.

Chamber Music Teas at Symphony Hall

The BSO is pleased to continue offering its popular Chamber Music Teas featuring members of the Boston Symphony Orchestra on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance. Doors open at 1:30 p.m. and the concert starts at 2:30 p.m. Subscriptions to all six concerts—to take place October 31, December 5, February 20, March 5, April 2, and April 23—are available at $72. Single tickets are $14. For more information, or to order tickets, please call SymphonyCharge at (617) 266-1200.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to

On Display in Symphony Hall

The history of Symphony Hall and the Boston Symphony Orchestra is documented throughout the public spaces of Symphony Hall in an exhibit that displays hidden treasures from the BSO Archives, bringing to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall, and its grand opening on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the early formation of the orchestra; the Boston Pops; radio and television broadcasting history; and the use of Symphony Hall as a recording venue. The exhibit also explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series, as well as many non-musical activities including political events, travelogues, movie screenings, and a variety of trade shows. Shown at left is a 1900 photograph of pianist Harold Bauer, a frequent soloist with the BSO between 1900 and 1937 (photo by Gessford). At right is a 1936 charcoal drawing by Gerome Brush of Richard Burgin, the BSO's concertmaster from 1920 to 1962.





The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue and Huntington Avenue corridors, and on the first balcony along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

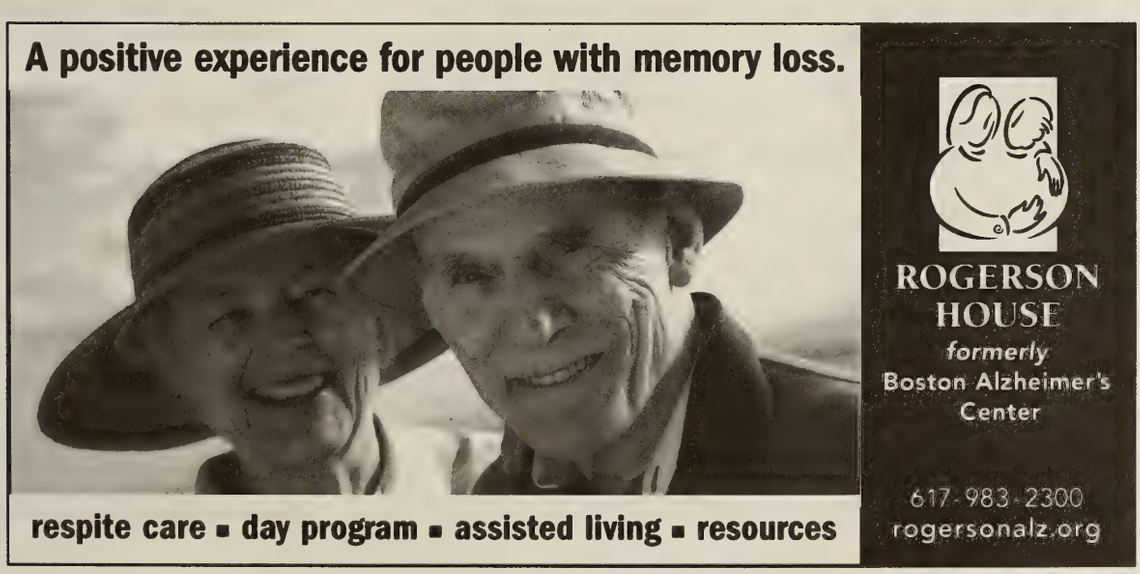
Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend more time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Volunteer Office at (617) 638-9390.

The BSO Salutes MetLife Foundation

The Boston Symphony Orchestra salutes MetLife Foundation for its exemplary three-year commitment to supporting BSO youth education programs. Established by MetLife in 1976, MetLife Foundation continues a 130-year tradition of corporate contributions and community involvement. Since its inception, MetLife Foundation has contributed more than $230 million to support health, educational, civic, and cultural organizations and programs throughout the country. Recognizing the vital role the arts play in building healthy communities, MetLife Foundation contributes to the arts and culture across the United States by focusing on increasing opportunities for young people, reaching broader audiences through inclusive programming and making the arts more accessible for people of all abilities. Since 1990, the Foundation has contributed over $30 million to support arts education. BSO education programs currently serve over 60,000 students statewide, offering high-quality exposure to music and the arts, helping school systems implement education reform in the arts, and providing teachers with specialized training in and a broad spectrum of resources for arts education. The BSO extends its deepest gratitude for MetLife Foundation's investment in our educational programs, in young people throughout Massachusetts, and in the future of classical music.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.





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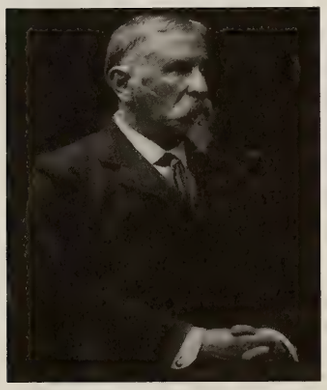
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A Brief History of the Boston Symphony Orchestra

Now in its 123rd season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

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century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, and Sir Michael Tippett. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. The first American-born conductor to hold that position, he was named Music Director Designate in the spring of 2002 and will become the orchestra's fourteenth music director in the fall of 2004.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

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ALL-BEETHOVEN PROGRAM

Overture, *The Consecration of the House*, Opus 124

Calm Sea and Prosperous Voyage, Opus 112

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text and translation are on page 27.

Program continues...

The afternoon concert will end about 3:30 and the evening concert about 10.

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Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

Fantasia in C minor for piano, chorus, and orchestra, Opus 80

DUBRAVKA TOMSIC, piano
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MEREDITH MALONE ARMBRUST, soprano
SUSAN HARRIS, soprano
JACQUE E. WILSON, mezzo-soprano
KWAN H. LEE, tenor
HENRY LUSSIER, tenor
ISHAN ARVELL JOHNSON, baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text and translation are on page 33.

This week's Tanglewood Festival Chorus performances are supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

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Symphony No. 5 in C minor, Opus 67

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Andante con moto
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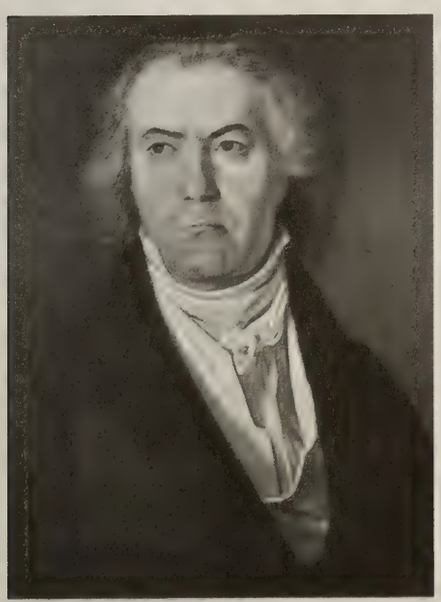
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Ludwig van Beethoven
Overture, *The Consecration of the House*, Opus 124
Calm Sea and Prosperous Voyage, Opus 112
Fantasia in C minor for piano, chorus, and orchestra, Opus 80
Symphony No. 5 in C minor, Opus 67



Beethoven in 1823

Ludwig van Beethoven was born in Bonn, then an independent electorate, probably on December 16, 1770 (he was baptized on the 17th), and died in Vienna on March 26, 1827. He composed his overture The Consecration of the House *(*Die Weihe des Hauses*) in September 1822 for the inauguration of the Josephstadt Theater in Vienna on October 3 that year, leading the first performance with assistance from Franz Gläser, the theater's house conductor. Carl Zerrahn led the Philharmonic Society in the first American performance on March 3, 1860, at the Music Hall in Boston. The overture opened the first program of the BSO's inaugural season in October 1881, Georg Henschel conducting, subsequent BSO performances being given by Henschel, Arthur Nikisch, Emil Paur, Wilhelm Gericke, Max Fiedler, Pierre Monteux, Charles Munch, Werner Torkanowsky, William Steinberg, Seiji Ozawa (including performances to mark the BSO's centennial in October 1981, and the most recent Symphony Hall performances in April 2001), and Bernard Haitink (the most recent Tanglewood performance, on August 17, 1996). The overture is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

Beethoven began composing Calm Sea and Prosperous Voyage *(*Meeresstille und Glückliche Fahrt*), a setting for chorus and orchestra of two poems by Johann Wolfgang von Goethe, in late 1814. The first performance was part of a charity concert for the Citizens' Hospital Fund given on Christmas, December 25, 1815, at the Great Redoutensaal in Vienna. The first American performance took place on February 26, 1858, at Young's Hall in Milwaukee, with Hans Balatka leading the Musical Society. These are the first performances by the Boston Symphony Orchestra. The score calls for four-part mixed chorus (sopranos, altos, tenors, basses) with an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, one trumpet, timpani, and strings.*



Beethoven c.1804

Beethoven composed the Choral Fantasy at the last possible moment to serve as grand finale for his own benefit concert of December 22, 1808, at the Theater an der Wien in Vienna (which also included, among other things, the premieres of his Fifth and Sixth symphonies and Fourth Piano Concerto; see below); he himself was the piano soloist on that occasion. George J. Webb led the Handel & Haydn Society, the Musical Fund Society, and pianist J.F. Hatton in the first American performance on December 23, 1848, at the Melodeon in Boston. The

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first Boston Symphony performance of the Choral Fantasy did not take place until August 7, 1959, when Charles Munch gave it at Tanglewood with pianist Rudolf Serkin and the Festival Chorus, subsequent BSO performances being conducted by Erich Leinsdorf (with Rudolf Serkin and the Tanglewood Institute Chorus), Max Rudolf (with Rudolf Serkin and the Chorus Pro Musica), William Steinberg (with Jerome Lowenthal, the Tanglewood Festival Chorus, and the Chorus Pro Musica), and Seiji Ozawa, who until this season has been the only conductor to lead the BSO in this work since 1972 (each time with either Peter Serkin [in July 1972, December 1990, July 1994, July 1997, and finally on July 14, 2002, as part of Ozawa's final concert as BSO music director] or Rudolf Serkin [in October 1981 on the BSO's Centennial Gala, in October 1982 when it was also recorded for Telarc, and in July 1984] as piano soloist, and always with the Tanglewood Festival Chorus, John Oliver, conductor). The Choral Fantasy is scored for solo piano, six vocal soloists (two sopranos, alto, two tenors, and bass), mixed chorus, and an orchestra including two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

Beethoven began to sketch the Fifth Symphony in 1804, did most of the work in 1807, completed the score in the spring of 1808, and led the first performance on December 22, 1808, in Vienna. The first documented American performance was given by Ureli Corelli Hill with the German Society of New York at New York's Broadway Tabernacle on February 11, 1841. That same year, on April 3, Henry Schmidt conducted the Academy of Music in the first, second, and fourth movements at the Odeon in Boston. The first Boston Symphony performance of Beethoven's Fifth was led by Georg Henschel on December 17, 1881, the ninth concert of the orchestra's first season, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Franz Kneisel, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Arthur Fiedler, Paul Paray, Charles Munch, Victor de Sabata, Ernest Ansermet, Erich

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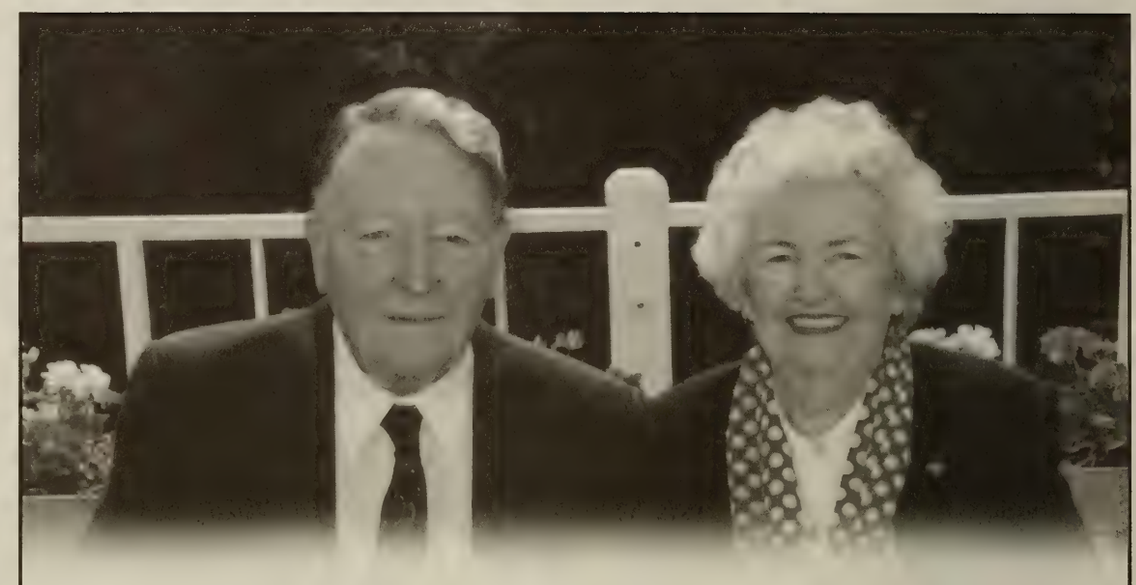


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Leinsdorf, William Steinberg, Daniel Barenboim, Max Rudolf, Eugene Ormandy, Rafael Kubelik, Hans Vonk, Klaus Tennstedt, Edo de Waart, Seiji Ozawa (including the most recent subscription performance, in April 2001), Joseph Silverstein, Kurt Masur, Marek Janowski, and Bernard Haitink (the most recent Tanglewood performance, on August 17, 1996). The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani, and strings.

The first two works on this all-Beethoven program are extraordinary, and yet surprisingly little-known. An important Beethoven scholar has rightly called the cantata *Calm Sea and Prosperous Voyage* (of which more below) a minor masterpiece; yet this week's performances mark the first time the Boston Symphony has ever played it. The overture *Consecration of the House* was led by the BSO's first conductor, Georg Henschel, to open the orchestra's very first subscription program in October 1881, and then again when he returned as guest conductor in October 1930 for the first program of the BSO's fiftieth season. William Steinberg chose it to open his first program as music director in the fall of 1969, and Seiji Ozawa led it to mark the orchestra's centennial in 1981. As much as anything else, the title of the work suggests its suitability to such occasions. There have been other BSO performances as well, but somehow the *Consecration of the House* Overture has never quite gained the foothold in the repertoire that it deserves.

In fact, it was for the inauguration of a newly rebuilt theater—the Josephstadt Theater in the Josephstadt suburb of Vienna, under the new management of an old acquaintance, Carl Friedrich Hensler—on October 3, 1822 (the evening of the Emperor's name day), that Beethoven composed the work, when, on relatively short notice, he was commissioned by Hensler to write music for the occasion. The play chosen to open the theater was a reworking by Karl Meisl of August von Kotzebue's *The Ruins of Athens*, for which Beethoven had previously written incidental music in 1811, for the dedication of a new municipal theater in Pest (now Budapest). For the Josephstadt opening, the play's reworked text was called *Die Weihe des Hauses* (*The Consecration of the House*). The words



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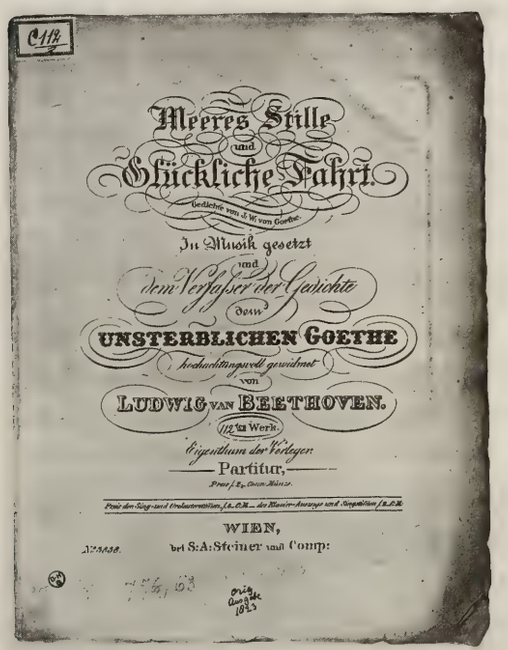
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to several of Beethoven's original musical numbers were modified, and Beethoven provided two new ones: a "chorus of dervishes," and a celebratory overture. The overture, a particularly difficult work, was delivered only the day before the opening. As Michael Steinberg has written, "what it must have sounded like with an under-rehearsed pick-up orchestra playing from bad parts and under the simultaneous direction of two conductors, one of them deaf [Beethoven, assisted by the house conductor Franz Gläser], does not bear thinking about."


Meeres Stille
und
Glückliche Fahrt.
gedichtet von J. W. von Goethe.
In Musik gesetzt
und
dem Verfasser der Gedichte
dem
UNSTERBLICHEN GOETHE
hochachtungsvoll gewidmet
von
LUDWIG VAN BEETHOVEN.
112tes Werk.
Eigenthum der Verleger.
Partitur.
WIEN,
bei S:A:Steiner und Comp:

The original edition of "Calm Sea and Prosperous Voyage," dedicated "to the immortal Goethe"

Anton Schindler, who became a sort of all-purpose secretary-assistant to Beethoven in the later years of the composer's life, wrote in his memoirs that Beethoven here took the opportunity to fulfill his long-cherished idea of writing an overture in Handelian style. Handel was high in the pantheon of composers long admired by Beethoven, together with Mozart and J.S. Bach. In preparing to write his *Missa Solemnis* (composed 1819-23), Beethoven, well past seeking inspiration from his own contemporaries, instead looked to the past, to Handel, Bach, and Palestrina. On one occasion, at a dinner in 1823, Beethoven was heard to describe Handel as "the greatest composer that ever lived." Toward the very end of his life, a forty-volume edition of Handel's works, presented as a gift to the mortally ill composer, was one of his most cherished possessions.

It is in the quick-moving fugal section of this overture that commentators hear Beethoven's musical tribute to Handel. The work as a whole is in the general form of the Baroque "French overture," which uses a stately, slow introduction, typically characterized by dotted rhythms, to introduce a main section in imitative style. Beethoven initiates the proceedings with a solemn processional. The sense of ceremony is heightened by the presence of trombones, which fall silent once this opening music gives way to enlivening trumpet-and-drum fanfares. To these, the bassoons add scurrying sixteenth-note counterpoint. Strings and then winds take up the sixteenth-note activity, leading to a further heightening of energy. This outburst subsides into a brief oasis of calm, after which motivic fragmentation and then a quickening of pace lead in the main body of the piece—the fugal Allegro con brio, with its dizzyingly inventive treatment of the main theme's comings, goings, and overlappings. From beginning to end of its twelve-minute course, the overture is music that never fails to startle, delight, and amaze.

The overture *Consecration of the House* is one of just three large orchestral works composed by Beethoven during his final decade, the other two being the *Missa Solemnis* and the Ninth Symphony. In manner, ethos, and affect, the overture reflects much that was visionary and new in Beethoven's approach to composition at that time. Its importance to the composer was doubtless reflected in his choosing it to open what Maynard Solomon calls "the greatest public event of this period of his career": his Vienna benefit concert of May 7, 1824, which also included the Kyrie, Credo, and Agnus Dei of the *Missa Solemnis*, and the first performance of the Ninth Symphony.

* * * * *

The great German poet-dramatist Johann Wolfgang von Goethe (1749-1832) was another figure much revered by Beethoven. The two met in July 1812. On July 19, Goethe wrote of Beethoven in a letter to his wife: "Never have I seen a more intensely

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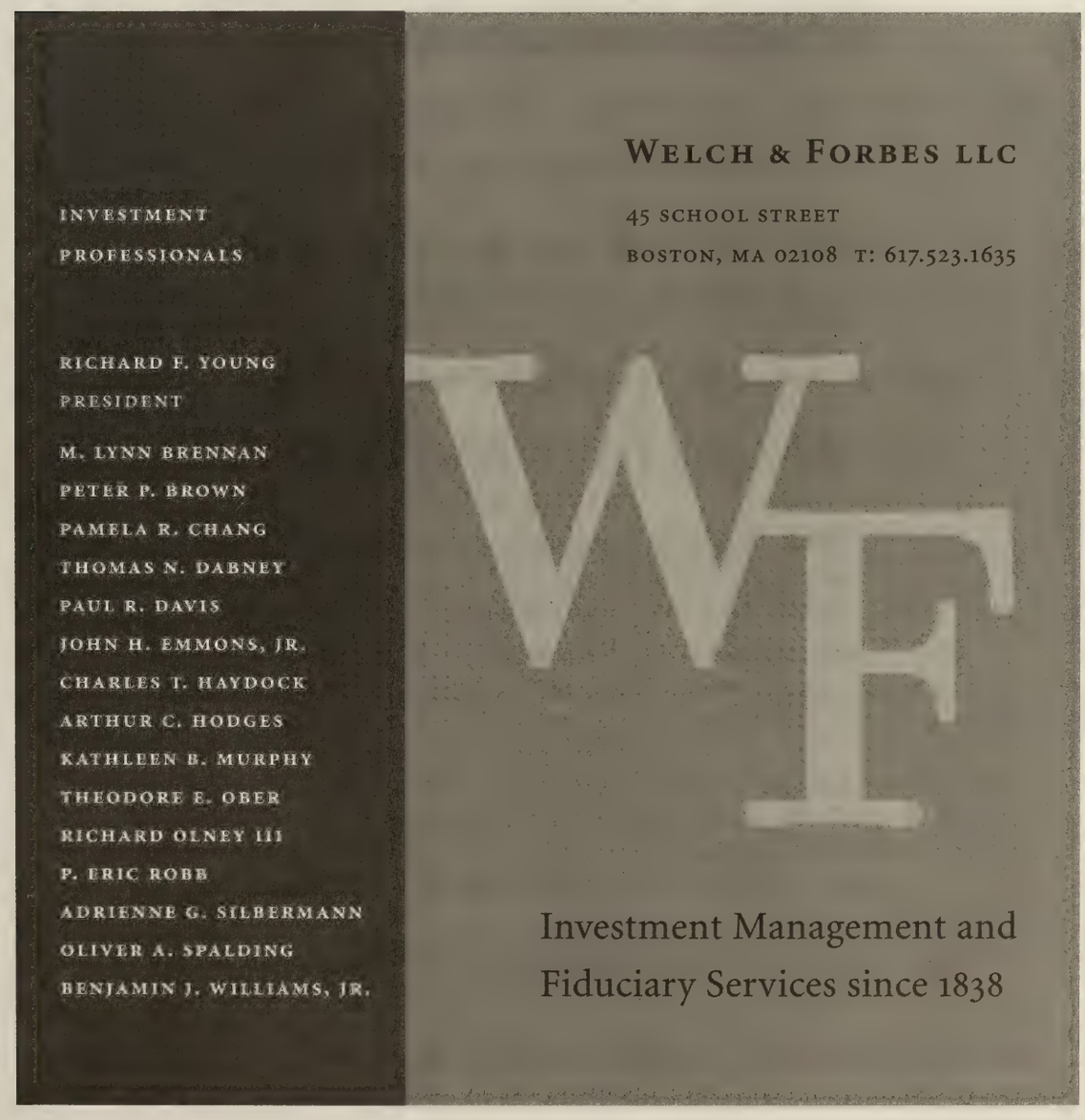
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focused, dynamic, or fervent artist." Years later, in February 1823, Beethoven wrote to Goethe: "The admiration, love, and esteem that I have cherished since my youth for the one and only immortal Goethe have persisted.... I live in your writing...."—though it should be noted that Beethoven's main purpose here was to ask the poet a favor, and that Goethe never responded. Beethoven turned to Goethe's poems on several occasions when writing songs; he wrote incidental music for an 1810 production of Goethe's play *Egmont* (we know Goethe approved of that music); and he entertained an unfulfilled hope, late in life, of composing music for Goethe's *Faust*.

The brief (nine-minute) cantata *Meeresstille und Glückliche Fahrt* (*Calm Sea and Prosperous Voyage*) is a choral setting by Beethoven that combines two of Goethe's poems. According to his early biographer Alexander Thayer, Beethoven sketched the first part of the work in March 1813, possibly for a benefit concert (for himself) that did not take place. He then set it aside, completing it in 1815, for a concert he led in Vienna on Christmas Day that year to benefit the Citizens' Hospital Fund. The work was published in 1822, with a dedication "to the immortal Goethe."

As Donald Francis Tovey observed decades ago in his own program note, the English translation "Calm Sea" for the title of the first poem isn't really right, since this is not the sort of calm sea that makes for a safe, comfortable journey, but a static, eerie, even



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fear-inducing "becalmed sea" left motionless for lack of wind. Beethoven's music perfectly captures that tense stillness, through the music's quiet, sustained slowness, and further through his use of harmonically unstable chords—either at phrase-endings, or long-held within phrases—containing dissonant intervals of a seventh or second. Only to illustrate the sea's "monstrous expanse" (at "*in der ungeheuern Weite*") does Beethoven let the dynamic level reach *forte* and the chorus sing full throttle, as the sopranos jump suddenly from their lower range to A above the staff. Finally the wind rises (brief instrumental transition), and the "Prosperous Journey" is all thankfulness and joy, with the bright chatter of woodwinds—heretofore mainly silent—serving brilliantly to heighten the overall mood.

BEETHOVEN "Calm Sea and Prosperous Voyage," Opus 112

Meeresstille
Tiefe Stille herrscht im Wasser,
ohne Regung ruht das Meer,
und bekümmert sieht der Schiffer
glatte Fläche rings umher.
Keine Luft von keiner Seite!
Todesstille fürchterlich!
In der ungeheuern Weite
reget keine Welle sich.

Glückliche Fahrt
Die Nebel zerreissen,
der Himmel ist helle,
und Äolus löset
das ängstliche Band.
Es säuseln die Winde,
es rührt sich der Schiffer.
Geschwinde! Geschwinde!
Es teilt sich die Welle,
es naht sich die Ferne.
Schon seh' ich das Land!
—*Johann Wolfgang von Goethe*

Calm Sea
Deep silence rules the waters,
the sea rests without movement,
and the skipper, anxious, views
the smooth surface around him.
No breeze from any direction!
Frightening, deathly stillness!
On the monstrous expanse,
Not a wave stirs.

Prosperous Voyage
The clouds break up,
the heaven is bright,
and Æolus loosens
the nervewracking bond.
The winds sigh,
the skipper stirs.
Quickly! Quickly!
The waves part,
what's distant draws near,
I already see land!
—*trans. M.M.*

* * * * *

On December 17, 1808, the *Wiener Zeitung* announced for the following Thursday, December 22, a benefit concert at the Theater an der Wien on behalf of and to be led by Ludwig van Beethoven, with all the selections "of his composition, entirely new, and not yet heard in public," to begin at half-past six, and to include the following:

> First Part: 1, A Symphony, entitled: "A Recollection of Country Life," in F major (No. 5). 2, Aria. 3, Hymn with Latin text, composed in the church style with chorus and solos. 4, Pianoforte Concerto played by himself.
>
> Second Part: 1, Grand Symphony in C minor (No. 6). 2, Sanctus with Latin text composed in the church style with chorus and solos. 3, Fantasia for Pianoforte alone. 4, Fantasia for the Pianoforte which ends with the gradual entrance of the entire orchestra and the introduction of choruses as a finale.

One witness to this event of gargantuan proportion—which lasted for about four hours in a bitterly cold, unheated hall—commented on "the truth that one can easily have too much of a good thing—and still more of a loud one."

The hymn and Sanctus were drawn from Beethoven's Mass in C, the concerto was the Fourth, and the aria was "Ah! perfido" (with a last-minute change of soloist). The solo piano fantasia was an improvisation by the composer; the concluding number was the

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Opus 80 Choral Fantasy (written shortly before the concert—Beethoven did not want to end the evening with the C minor symphony for fear the audience would be too tired to appreciate the last movement); the symphony listed as "No. 5" was the one actually published as the Sixth, the *Pastoral*; and the symphony labeled "No. 6" was the one published as the Fifth.

Beethoven was by this time one of the most important composers on the European musical scene. He had introduced himself to Viennese concert hall audiences in April 1800 with a program including, besides some Mozart and Haydn, his own Septet and First Symphony; and, following the success of his ballet score *The Creatures of Prometheus* during the 1801-02 musical season, he began to attract the attention of foreign publishers. He was, also at that time, becoming increasingly aware of the deterioration in his hearing (the emotional outpouring known as the Heiligenstadt Testament dates from October 1802) and only first coming to grips with this problem that would ultimately affect the very nature of his music. As the nineteenth century's first decade progressed, Beethoven's music would be performed as frequently as Haydn's and Mozart's; his popularity in Vienna would be rivaled only by that of Haydn; and, between 1802 and 1813, he would compose six symphonies, four concertos, an opera, oratorio, and mass, a variety of chamber and piano works, incidental music, songs, and several overtures.

Beethoven composed his Third Symphony, the *Eroica*, between May and November 1803. From the end of 1804 until April 1806 his primary concern was his opera *Leonore* (which ultimately became *Fidelio*), and the remainder of 1806 saw work on compositions including the Fourth Piano Concerto, the Fourth Symphony, the Violin Concerto, and the *Rasumovsky* Quartets, Opus 59. Sketches for both the Fifth and Sixth symphonies are to be found in Beethoven's *Eroica* sketchbook of 1803-04—it was absolutely typical for Beethoven to concern himself with several works at once—and, as noted above, the Fifth was completed in the spring of 1808 and given its first performance that December, on the very same, very long concert that concluded with the Choral Fantasy.

* * * * *

Because it is so often viewed as a precursor to the finale of the Ninth Symphony (completed and premiered in 1824), which likewise employs a set of orchestral variations to introduce the choral version of its theme, Beethoven's Choral Fantasy rarely receives its due as an important work in its own right. Yet writing in the first half of the



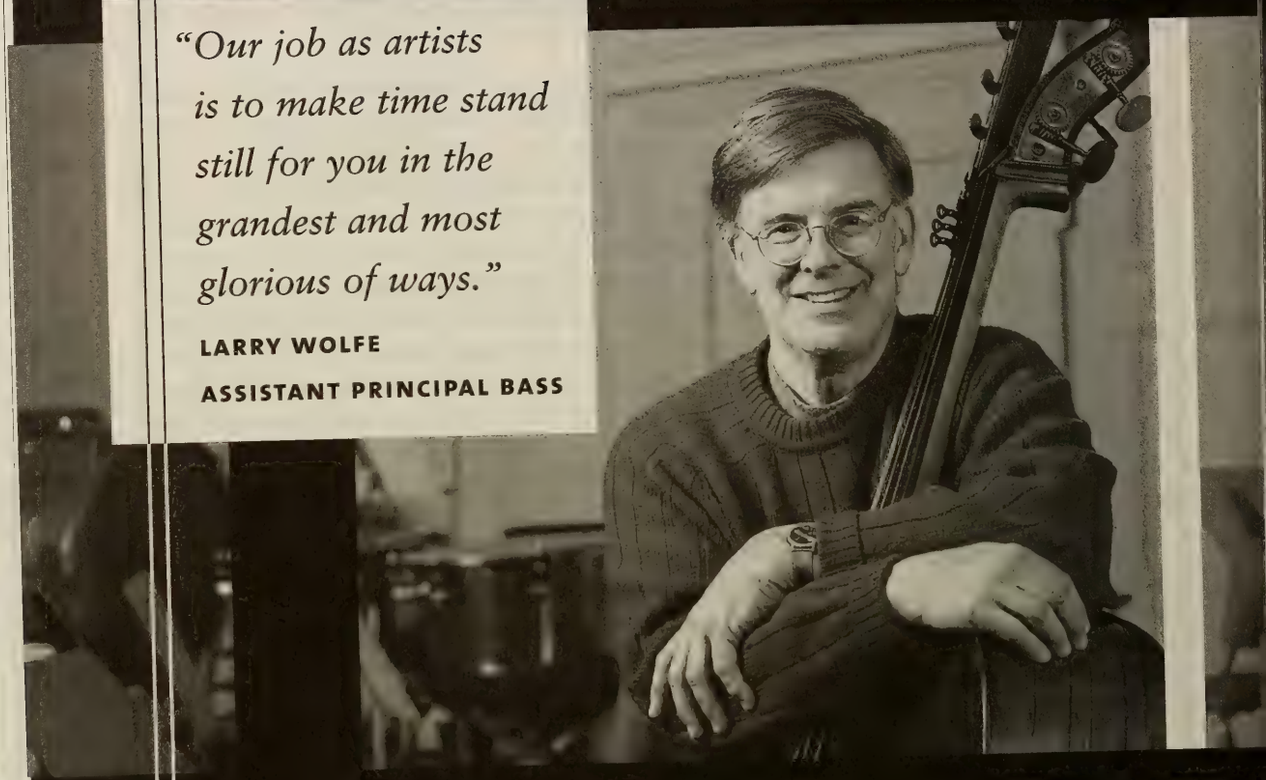
The Theater an der Wien in Vienna, where Beethoven gave the premieres of the Fifth Symphony and Choral Fantasy (among other works) on December 22, 1808

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twentieth century, Donald Francis Tovey (whom Michael Steinberg has called "the patron saint of all us program note writers") cited the Choral Fantasy as "historically among the landmarks in [Beethoven's] art...in which he is really breaking fresh ground."

That "fresh ground" is to be found in the work's overall shape and structure, which begins with a large-scale solo improvisation for the piano—and it *was* improvised at the premiere, the published version following only after-the-fact, thereby providing us with an idea of what Beethoven's piano improvisations could be like—and then concluding with a "Finale" (as the start of the orchestral portion is labeled in the score) that moves through a series of contrasting moods and colors, ultimately to unite all of the evening's performers when the chorus joins in for the final section.

Of course a relationship to the Ninth Symphony can be heard in more than just the work's overall shape: there's also the matter of the theme itself, a simple, basically stepwise melody hovering around the third degree of the scale. But one finds a similar (though less extended) melodic formulation in the fleet second theme of the seldom-heard overture from Beethoven's 1811 incidental music to the play *King Stephan*. Still more to the point is the fact that Beethoven actually lifted his theme for the Choral Fantasy from a song—*Gegenliebe* ("Requited Love")—he had composed more than ten years earlier, in 1794 or 1795, and then called (according to Beethoven's contemporary, the pianist-composer Carl Czerny) upon the poet Christoph Kuffner to supply words suitable for the occasion.

Given the last-minute nature of the situation, it is not surprising that Kuffner's words hardly hold up as great poetry, or that they were omitted from the 1845 edition of his collected works, published the year before Kuffner's death (a fact that some scholars have used to dispute his authorship). Nor is it surprising, given the length of the overall program on that cold December evening, the circumstance of the Fantasy's last-minute completion, and lack of time for little more than just a hurried rehearsal, that the performance broke down at one point, apparently during the orchestral variations (just where is not entirely clear from the published accounts)—prompting Beethoven to jump up from the piano to stop and then restart the orchestra, after which it proceeded without further mishap.

Beethoven's biographer Maynard Solomon has observed that, along with three of the composer's piano sonatas (his first to be written in four years: Opp. 78 in F-sharp, 79 in G, and 81a in E-flat, *Lebewohl*), the Fourth and Fifth piano concertos, the A major cello sonata (Opus 69), and the two Opus 70 piano trios (the *Ghost* and the E-flat), the Choral

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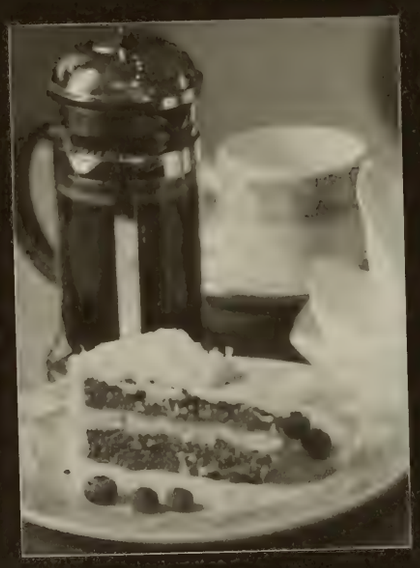
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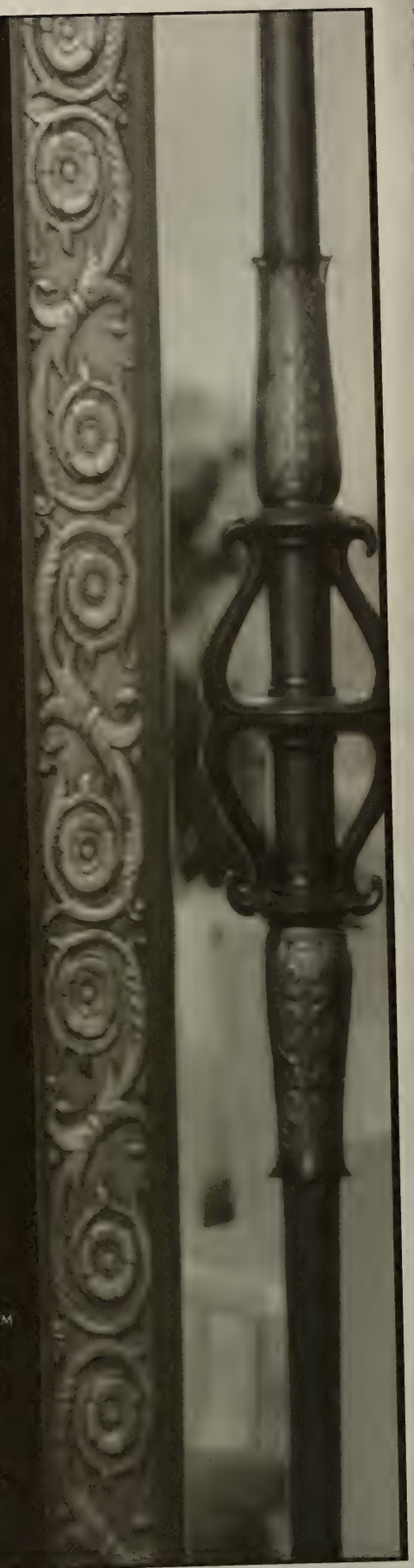
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Fantasy dates from a time in Beethoven's life when he was "once again using the piano as his main creative vehicle." In this context, it is striking that his concert of December 22, 1808, marked the last time he appeared in public as a concerto soloist. In any event, the Choral Fantasy provided a more than fitting conclusion to Beethoven's program on that cold evening nearly 200 years ago. And it was also enough appreciated during the composer's lifetime to figure frequently in later concerts of his music. Ultimately the success of the piece is as much—perhaps even more—a matter of spirit than of structure: Beethoven's Choral Fantasy speaks clearly and confidently to the magical union of tones and words, to the joy of making, and listening to, music.

BEETHOVEN Choral Fantasy, Opus 80

Schmeichelnd hold und lieblich klingen
unsers Lebens Harmonien.
Und dem Schönheitssinn entschwingen
Blumen sich, die ewig blühn.

Fried' und Freude gleiten freundlich
wie der Wellen Wechselspiel;
Was sich drängte rauh und feindlich,
ordnet sich zu Hochgefühl.

Wenn der Töne Zauber walten
und des Wortes Weihe spricht,
Muss sich Herrliches gestalten,
Nacht und Stürme werden Licht.

Äuss're Ruhe, inn're Wonne
herrschen für den Glücklichen.
Doch der Künste Frühlingssonne
lässt aus beiden Licht entstehn.

Grosses, das in's Herz gedrungen
blüht dann neu und schön empor.
Hat ein Geist sich aufgeschwungen,
hall't ihm stets ein Geisterchor.

Nehmt denn hin, ihr schönen Seelen,
froh die Gaben schöner Kunst.
Wenn sich Lieb und Kraft vermählen,
lohnt dem Menschen Götter-Gunst.

—Christoph Kuffner

Radiant chords of music's splendor
echoing life's most joyous tune,
Like the growth of springtime flowers,
lifts our hearts' eternal bloom.

Peace and joy in soothing union,
like the ocean's billowing spray—
What had earlier seemed unfriendly,
now unites in peaceful play.

When the strength of music's magic
joins the word's consuming might,
What springs forth is all-embracing,
turning dark and storm to light.

Outer stillness, inner rapture,
for the fortunate prevail.
Yet the arts, like springtime sunshine,
bring forth light throughout the world.

When the heart's enraptured goodness
blooms forth new and fair again,
Then this spirit reaches skyward,
with a heavenly "Amen."

Take these gifts of art, kind spirits:
there's no greater gift you'll find;
For when love and strength are wedded,
Heaven praises Humankind.

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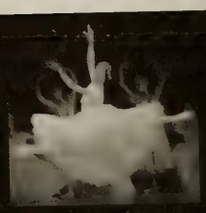
* * * * *

Regarding the Fifth Symphony—In a Boston Symphony program note many years ago, John N. Burk wrote that "something in the direct impelling drive of the first movement of the C minor Symphony commanded general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess."

In the language of another age, in an important review for the *Allgemeine musikalische Zeitung* of July 4 and 11, 1810, E.T.A. Hoffmann recognized the Fifth as "one of the most important works of the master whose stature as a first-rate instrumental com-

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poser probably no one will now dispute" and, following a detailed analysis, noted its effect upon the listener: "For many people, the whole work rushes by like an ingenious rhapsody. The heart of every sensitive listener, however, will certainly be deeply and intimately moved by an enduring feeling—precisely that feeling of foreboding, indescribable longing—which remains until the final chord. Indeed, many moments will pass before he will be able to step out of the wonderful realm of the spirits where pain and bliss, taking tonal form, surrounded him."

In his *Eroica* Symphony, Beethoven introduced, in the words of his biographer Maynard Solomon, "the concept of a heroic music responding to the stormy currents of contemporary history." The shadow of Napoleon hovers over the *Eroica*; for the Fifth Symphony we have no such specific political connotations. But we do have, in the Fifth, and in such post-*Eroica* works as *Fidelio* and *Egmont*, the very clear notion of affirmation through struggle expressed in musical discourse, and perhaps in no instance more powerfully and concisely than in the Symphony No. 5.

So much that was startling in this music when it was new—the aggressive, compact language of the first movement, the soloistic writing for double basses in the third-movement Trio, the mysterious, overwhelmingly powerful transition between scherzo and finale, the introduction of trombones and piccolo into the symphony orchestra for the first time (in the final movement)—is now taken virtually for granted, given the countless performances the Fifth has had since its Vienna premiere, and given the variety of different languages music has since proved able to express. And by now, most conductors seem to realize that the first three notes of the symphony must not sound like a triplet, although just what to do with the fermata and rest following the first statement of that four-note motive sometimes seems open to argument. But there are times when Beethoven's Fifth seems to fall from grace. Once rarely absent from a year's concert programming, and frequently used to open or close a season, it is periodically deemed to be overplayed, or just too "popular." But the Fifth Symphony is popular for good reason, and so ultimately retains its important and rightful place in the repertoire. It needs, even demands, to be heard on a regular basis, representing as it does not just what music can be about, but everything that music can succeed in doing.

—Marc Mandel

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NEC/BSO faculty flutist Fenwick Smith is joined by flutist Robert Stallman, pianist Sally Pinkas, harpsichordists John Gibbons and Mark Kroll, cellist Laura Blustein, for music of Gaubert, Hindemith, Leef, Leclair, plus Reinecke's *"Undine" Sonata*—the first work for flute and piano ever heard in Jordan Hall, in 1903—and the U.S. premiere of Schuller's *Fantasia Impromptu*.

Mon October 6, 8pm
First Monday at Jordan Hall series
Cellist and NEC President Emeritus Laurence Lesser is joined by NEC faculty and friends for Bach's *Sonata in G Minor for violin, cello, and harpsichord*, BWV 1019a; Dvorák's *Trio in F Minor*, Op. 65, and Beglarian's *Of Fables, Foibles, and Fancies*, commissioned by Lesser's teacher Gregor Piatigorsky.

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The two important modern biographies of Beethoven are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback), and Barry Cooper's recent *Beethoven* in the "Master Musicians" series (Oxford University Press). Also recent and important is *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood, who offers a thoroughly informed approach to the music knowingly and successfully aimed at a general readership (Norton). A much older biography, dating from the nineteenth century but still important, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 edition of The New Grove Dictionary of Music and Musicians (Norton paperback). Kerman and Tyson are among the contributors to the revised Beethoven article in the revised Grove (2001). "Musical lives," a recent series of readable, compact composer biographies from Cambridge University Press, includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback). Also of interest is *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, edited by Barry Cooper (Thames & Hudson paperback). Peter Clive's *Beethoven and his World: A Biographical Dictionary* includes entries about virtually anyone you can think of who

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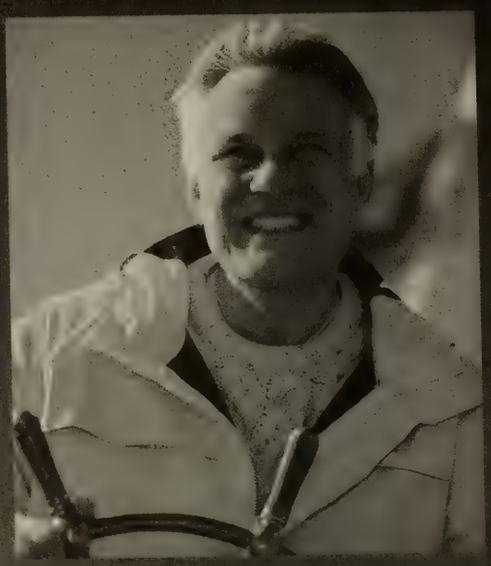
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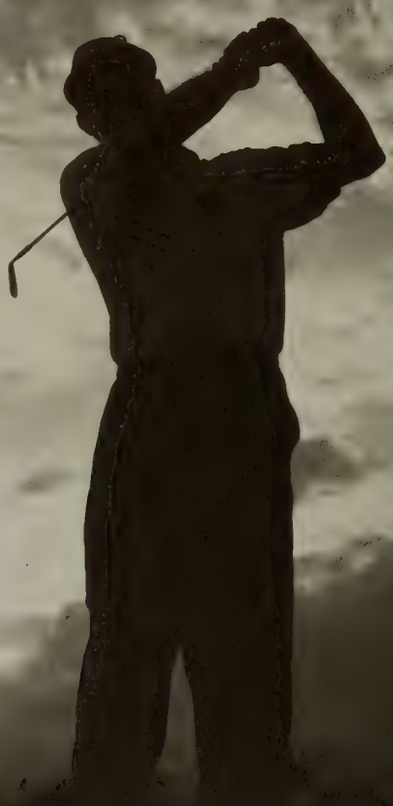
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figured in the composer's life (Oxford). Michael Steinberg's program notes on the nine symphonies are in his book *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's classic program notes on the Beethoven symphonies are in his *Essays in Musical Analysis* (Oxford). Also among those *Essays* are Tovey's startlingly lengthy note on the *Consecration of the House* Overture as well as brief but typically telling notes on *Calm Sea and Prosperous Voyage* and the Choral Fantasy. Other useful treatments of the symphonies include George Grove's equally classic *Beethoven and his Nine Symphonies*, now more than a century old (Dover paperback), and Robert Simpson's *Beethoven Symphonies* in the series of BBC Music Guides (University of Washington paperback). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton).

Despite its monaural sound, I have always found Arturo Toscanini's 1947 NBC Symphony recording of the *Consecration of the House* Overture—the recording from which I first got to know the piece—consistently authoritative, atmospheric, and rewarding. It also moves quickly and excitingly enough for the music (which can too easily bog down if taken too slowly) to make what must surely be the intended effect (RCA Victor Gold Seal, on a disc of Beethoven overtures). For those wanting stereo, I can also recommend Antál Dorati's characterful, tellingly phrased 1962 recording with the London Symphony Orchestra (Mercury Living Presence, with a recording of the Seventh Symphony that





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includes all the repeats marked in the score—probably the very first recording of the Seventh to do so—plus the *Leonore* No. 3 and *Egmont* overtures). I do not know the *Consecration of the House* recording that has Herbert von Karajan conducting the Berlin Philharmonic (Deutsche Grammophon, in a two-disc set of Beethoven overtures). Otto Klemperer's 1959 recording with the Philharmonia Orchestra is decidedly odd (EMI).

The only recording I know of *Calm Sea and Prosperous Voyage* is one originally issued in 1975, and later transferred to CD, with Michael Tilson Thomas conducting the London Symphony Orchestra and Ambrosian Singers—somewhat rough-edged, but thoroughly effective and engaging (CBS Masterworks/Sony, on a disc of Beethoven's "Late Choral Music" also including, among other things, Beethoven's complete incidental music for the play *King Stephan*). Other options include Robert Shaw's with the Atlanta Symphony Orchestra and Chorus (Telarc), Claudio Abbado's with the Vienna Philharmonic Orchestra and Vienna State Opera Chorus (Deutsche Grammophon), Pierre Boulez's with the New Philharmonia Orchestra and John Alldis Choir (Sony), and John Eliot Gardiner's period-instrument account with the Orchestre Révolutionnaire et Romantique and Monteverdi Choir (DG Archiv).

Bernard Haitink recorded Beethoven's Choral Fantasy in the late 1970s with pianist Alfred Brendel, the London Philharmonic Orchestra, and the John Alldis Choir (Philips). The BSO's recording under Seiji Ozawa with pianist Rudolf Serkin and the Tanglewood Festival Chorus is thoroughly recommendable (Telarc, on a single disc with the Piano Concerto No. 3), as also is a more recent one with Sir Colin Davis conducting the Bavarian Radio Symphony Orchestra and Chorus with pianist Gerhard Oppitz (RCA Red Seal, in a two-disc set with the *Missa Solemnis*). Also recommended is a live recording from 1995 featuring Daniel Barenboim as both conductor and pianist with the Berlin Philharmonic and the Berlin State Opera Chorus (EMI, with Beethoven's Triple Concerto, also featuring violinist Itzhak Perlman and cellist Yo-Yo Ma).

Bernard Haitink has recorded Beethoven's Fifth Symphony with the Concertgebouw Orchestra of Amsterdam (Philips). The Boston Symphony Orchestra has recorded Beethoven's Symphony No. 5 under Seiji Ozawa (in 1981 for Telarc), Rafael Kubelik (in 1973 for Deutsche Grammophon), Erich Leinsdorf (in 1968 for RCA), Charles Munch (in 1955 for RCA), and Serge Koussevitzky (in 1944 for RCA). The most recent entries among the complete Beethoven symphony cycles on compact disc are Sir Simon Rattle's with the Berlin Philharmonic (EMI Classics) and Claudio Abbado's with that same orchestra (Deutsche Grammophon). Nikolaus Harnoncourt's much-praised set of the Beethoven symphonies with the Chamber Orchestra of Europe pairs the Fifth Symphony on a single disc with the Symphony No. 2 (Teldec). Other noteworthy recordings include Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon) and Christoph von Dohnányi's with the Cleveland Orchestra (Telarc). Available period-instrument recordings of the Beethoven symphonies include John Eliot Gardiner's with the Orchestre Révolutionnaire et Romantique (Deutsche Grammophon Archiv), Roy Goodman's with the Hanover Band (once on Nimbus), and Christopher Hogwood's with the Academy of Ancient Music (L'Oiseau-Lyre). Historic recordings include multiple versions, both studio-recorded and "live," led by Wilhelm Furtwängler and Arturo Toscanini. A quite recent addition to the catalogue is a thrilling broadcast performance from December 1950 with Guido Cantelli leading the NBC Symphony Orchestra (Testament, in a four-disc box of Cantelli's four NBC Symphony concerts from that month).

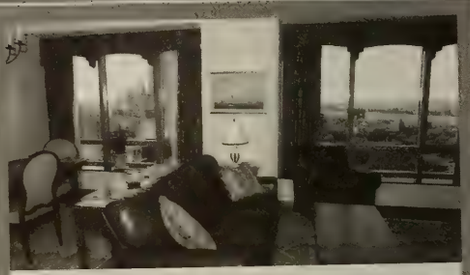
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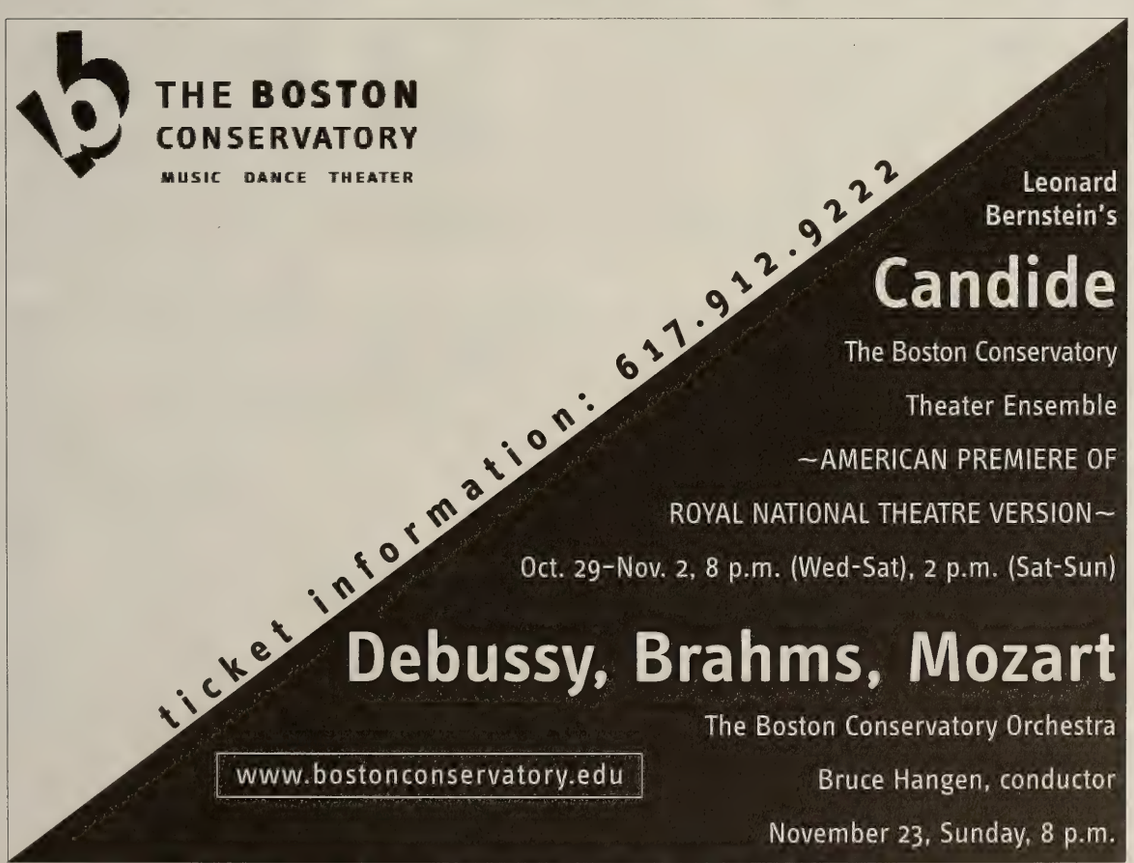
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Bernard Haitink



The Amsterdam-born conductor Bernard Haitink is currently Music Director of the Sächsische Staatskapelle Dresden, a position he took up in August 2002, and Principal Guest Conductor of the Boston Symphony Orchestra. Previous posts include music directorships of the Royal Opera, Covent Garden (1988-2002), the Concertgebouw Orchestra of Amsterdam (1964-88), Glyndebourne Festival Opera (1978-88), and the London Philharmonic (1967-79). Mr. Haitink also makes regular guest appearances with the world's leading orchestras. In the season 2003-04 he will give concerts with the Dresden Staatskapelle at their home in the Semper Oper, Dresden, and tour widely with the orchestra throughout Europe and Japan. He also tours in the summer of 2003 with the European Union Youth Orchestra, of which he was music director from 1994 to 1999. In addition he will lead tours with the Royal Concertgebouw Orchestra and the Vienna Philharmonic. During the calendar year 2004 Mr. Haitink will conduct a special series of concerts at London's Barbican Hall to mark his 75th birthday, performing with the Dresden Staatskapelle, Berlin Philharmonic, Vienna Philharmonic, Royal Concertgebouw, and London Symphony orchestras. Bernard Haitink has recorded widely for Philips, Decca, and EMI, including complete cycles of Mahler, Bruckner, Beethoven, Brahms, and Schumann with the Concertgebouw Orchestra and extensive repertoire with the Berlin Philharmonic, the Vienna Philharmonic, and the Boston Symphony Orchestra. With the BSO he has recorded the four Brahms symphonies, orchestral works of Ravel, and Brahms's Piano Concerto No. 2 with soloist Emanuel Ax. His discography also includes many opera recordings with the Royal Opera and Glyndebourne, as well as with the Bayerischer Rundfunk and Dresden Staatskapelle. His most recent recordings are releases of live performances

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.



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with the Orchestre National de Radio France (Debussy's *Pelléas et Mélisande* and Mahler's Sixth Symphony) for the Naïve label. Mr. Haitink has received many international awards in recognition of his services to music, including an honorary KBE and Companion of Honour in the United Kingdom, and the House Order of Orange-Nassau in the Netherlands. Bernard Haitink made his Boston Symphony Orchestra debut in February 1971 and became Principal Guest Conductor of the orchestra in 1995. As the BSO's Principal Guest Conductor he has led the orchestra in Boston, New York, at Tanglewood, and on tour in Europe. Later this month he leads the orchestra in three programs on three successive evenings at Carnegie Hall.

Dubravka Tomsic



Slovenian pianist Dubravka Tomsic gave her first public recital at age five and has since given more than 3500 performances throughout Europe, Australia, North America, Mexico, Russia, and Eastern Europe, as well as parts of Africa and Asia. Ms. Tomsic began her studies at the Ljubljana Academy of Music and moved to New York on the recommendation of Claudio Arrau to study with Katherine Bacon at the Juilliard School. During her teenage years she made her New York Philharmonic debut and her Town Hall and Chicago recital debuts. She also gave a recital in Carnegie Hall about which Arthur Rubinstein wrote a glowing account in his memoirs. Ms. Tomsic subsequently studied privately with Rubinstein; they remained friends throughout his life. She has performed recitals throughout the United States since her reintroduction to American audiences in 1989. Her April 1999 recital in New York's Alice Tully Hall was her first New York recital in over forty years. She has also performed recitals in Munich, Berlin, Prague, Moscow, St. Petersburg, Budapest, Madrid, and Rome. Orchestral engagements include the Vienna Symphony, Royal Philharmonic, Czech Philharmonic, Leipzig Gewandhaus Orchestra, Munich Philharmonic, the Mozarteum Orchestra in Salzburg, the Dresden Staatskapelle, Moscow State Orchestra, the Sydney, Melbourne, and Adelaide symphonies in Australia, and the Boston, Atlanta, Detroit, and San Francisco symphonies. She also appears at festivals worldwide. Ms. Tomsic's discography includes concertos by Brahms, Beethoven, Chopin, Grieg, Liszt, Mozart, Rachmaninoff, Saint-Saëns, Schumann, and Tchaikovsky, and recital works by Bach, Beethoven, Brahms, Chopin, Debussy, Mozart, Scarlatti, and Srebotnjak. She can be heard on Vox Classics, Koch International, and other labels. Ms. Tomsic has served as juror for many international piano competitions, including the Tenth Van Cliburn International Piano Competition, the Leeds International Piano Competition, and the Beethoven International Piano Competition in Vienna. This past year she was a juror for the first International Piano-e-Competition in Minneapolis. She makes her

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home in Ljubljana, Slovenia, and is Professor at the Ljubljana Academy of Music. Ms. Tomsic made her Boston Symphony Orchestra debut in October 1994 and appeared with the orchestra most recently in December 2001 as soloist in Beethoven's Piano Concerto No. 4. Besides her Opening Night and subscription performances of Beethoven's Choral Fantasy this month, she also travels with Bernard Haitink and the orchestra to Carnegie Hall, making her third appearance with the BSO in that venue since February 1995.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. It gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall, and it will give a special concert of its own in May 2004 at Jordan Hall in Boston. The Tanglewood Festival Chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Seiji Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams. With Bernard Haitink and the BSO they have recorded Ravel's *Daphnis et Chloé* and Brahms's Alto Rhapsody and *Nänie* for Philips. Their recordings with Seiji Ozawa include Mahler's Second, Third, and Eighth symphonies, Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's *The Miraculous Mandarin*, all on Philips; Beethoven's Choral Fantasy, on Telarc; Mendelssohn's incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Berlioz's Requiem, Fauré's Requiem, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many



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years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. Mr. Oliver made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

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Angel Baker
Sarah J. Bartolome
Jenifer Lynn Cameron
Emily Anderson Chinian
Lorenzee Cole
Shauna Fallihee
Maura E. Finn
Stefanie J. Gallegos
Laura C. Grande
Isabel M. Gray
Kathy Ho
Donna Kim
Barbara Levy
Laura Mennill
Renee Dawn Morris
Kieran Murray
Kimberly Pearson
Livia Racz
Melanie W. Salisbury
Johanna Schlegel
Pamela Schweppe
Lynn Shane
Joan P. Sherman

Mezzo-sopranos
Maisy Bennett
Betty B. Blume
Donna Brezinski Caliguri
Abbe Dalton Clark
Betsy Clifford
Lauren Cree
Diane Droste
Barbara Naidich Ehrmann
Paula Folkman
Debra Swartz Foote
Dorrie Freedman
Irene Gilbride
Jessica Hao
Susan Harris
Evelyn Eshleman Kern
Gale Livingston
Louise-Marie Mennier
Kathleen Schardin
Linda Kay Smith
Ada Park Snider
Julie Steinhilber
Cindy Vredeveld
Marguerite Weidknecht
Jacque E. Wilson
Stephannie Workman

Tenors
Brian Anderson
John C. Barr
David P. Bergers
Richard A. Bissell
Jonas Budris
Stephen Chrzan
Andrew Crain
Leon Grande
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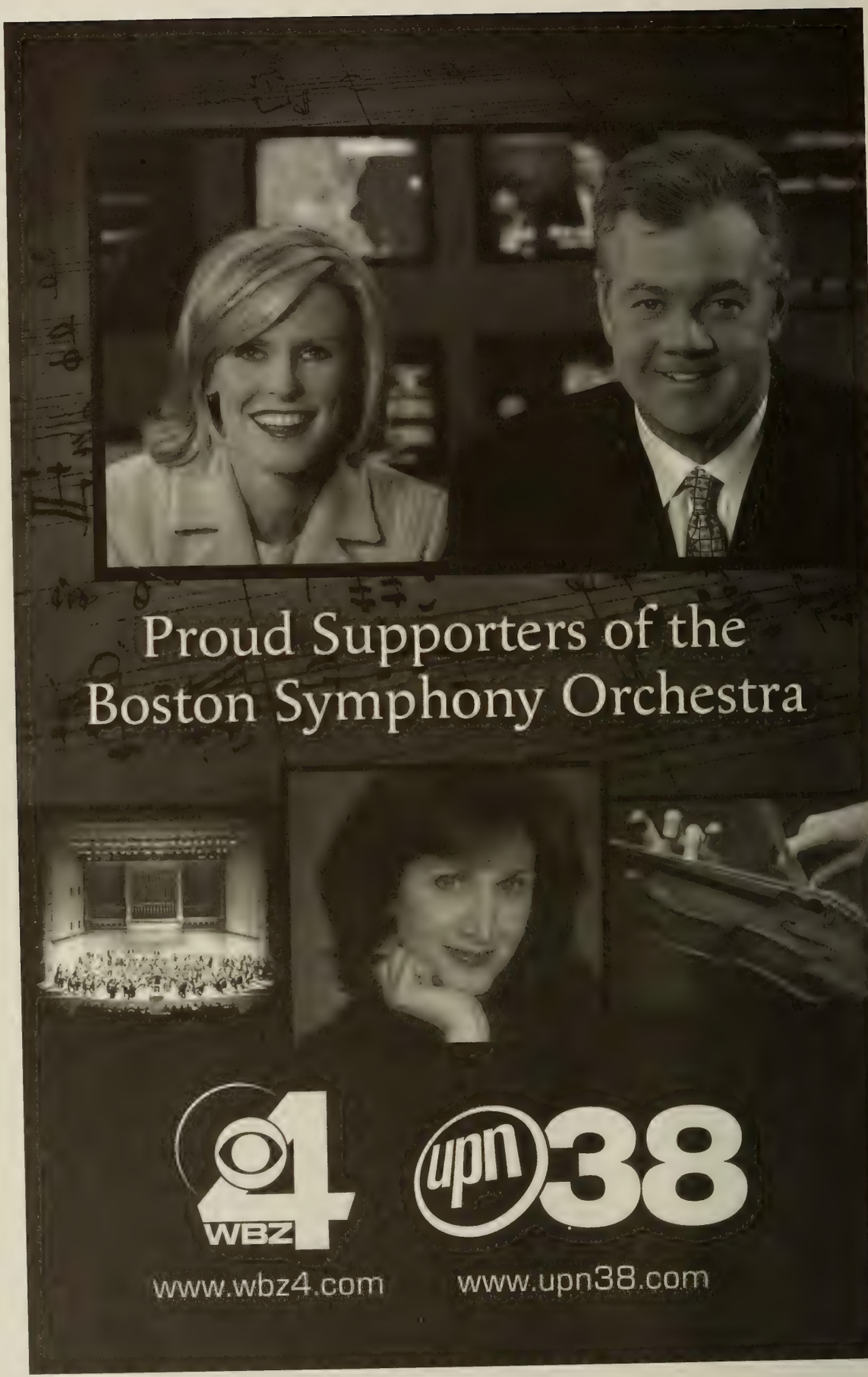
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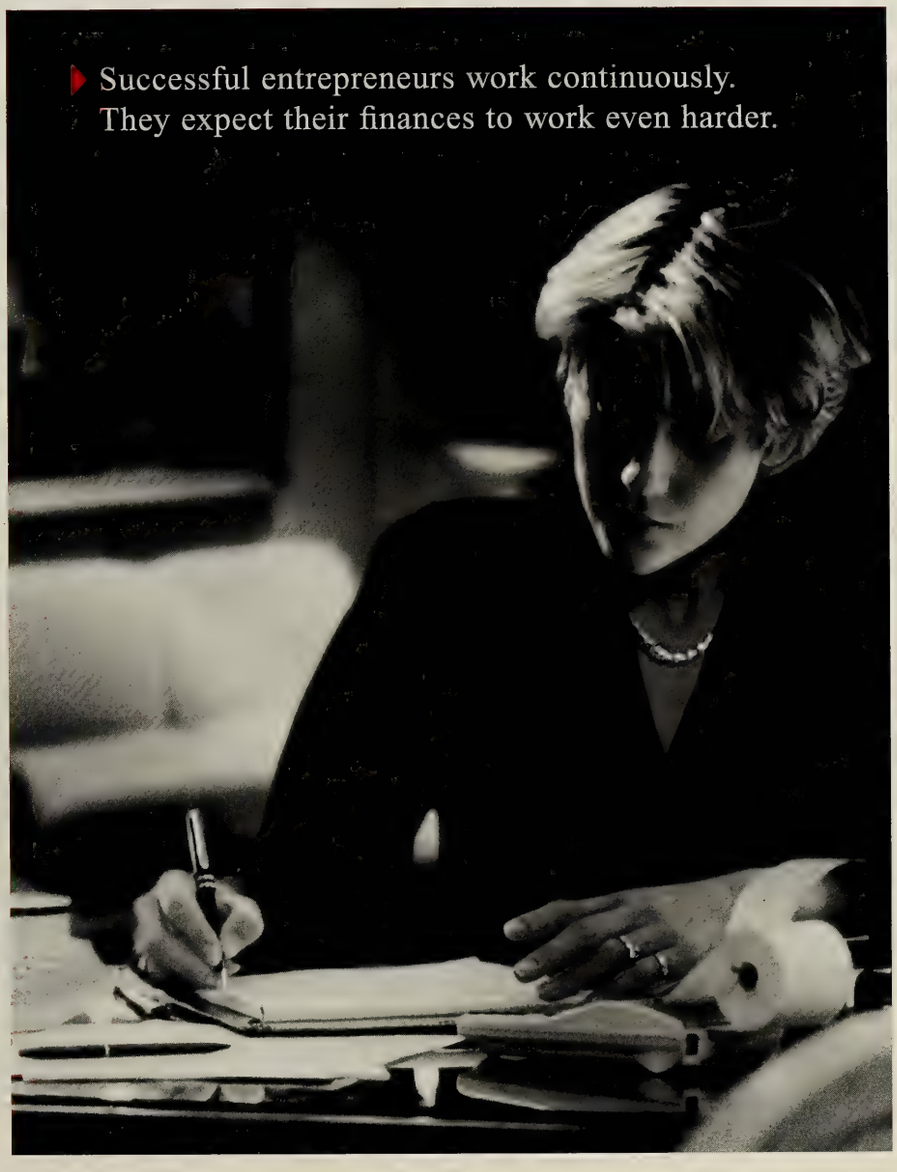


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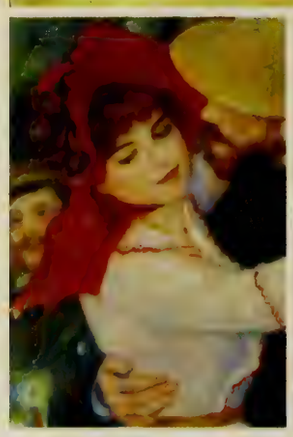
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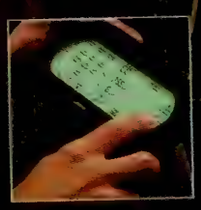
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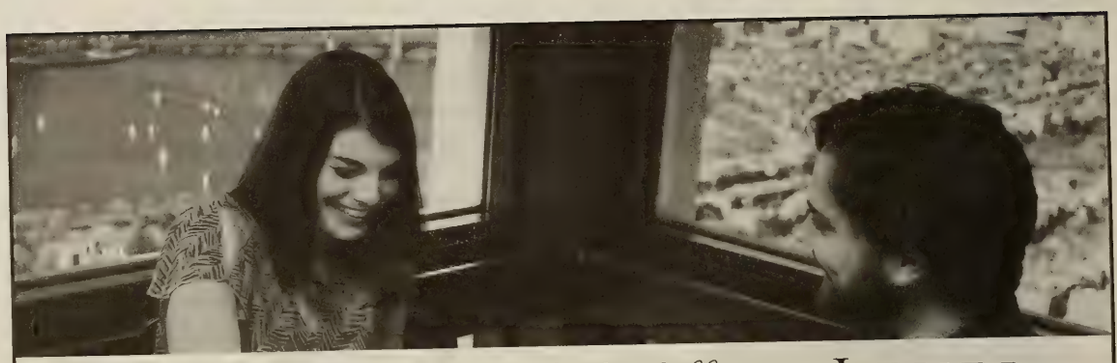
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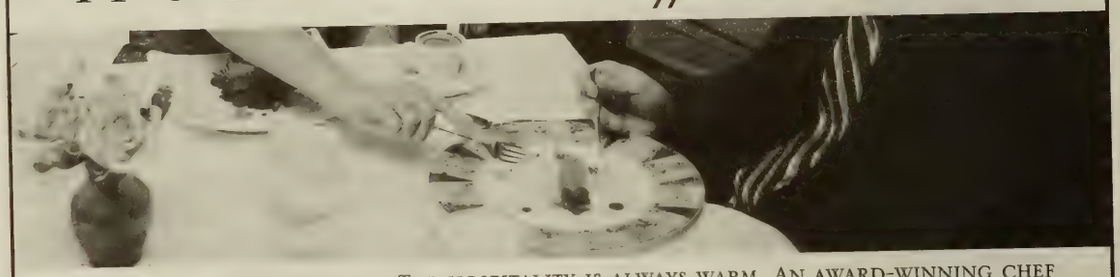
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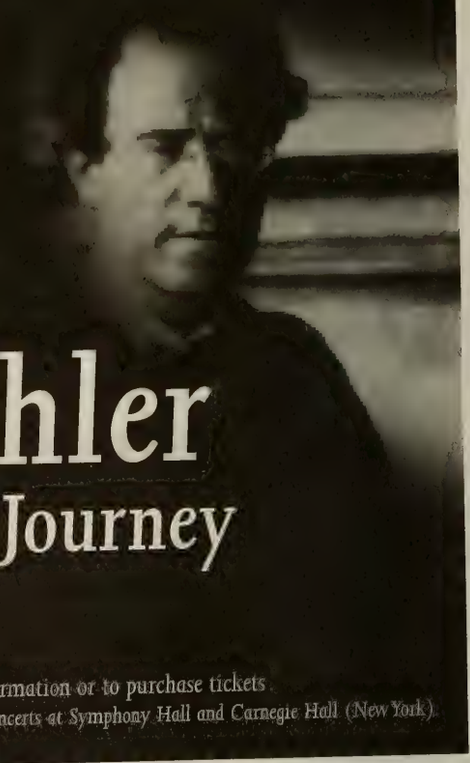
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This season marks the first year of a multi-year formal partnership between WBZ-TV 4 and the BSO that will provide New England television viewers with entertaining programming featuring one of the world's premier music organizations. Last summer, WBZ, in partnership with the CBS Television Network, carried the first national broadcast of the Boston Pops Esplanade Orchestra's Fourth of July concert, the "Boston Pops Fireworks Spectacular," that established a high standard for future collaboration between the BSO, WBZ, and CBS.

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where information lives

EMC Corporation is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the past and present musical heritage of the BSO so that it will be available to all and to future generations, and will continue to instill in us a love of music.



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AT&T is proud to continue its long tradition of support for the Boston Symphony Orchestra through sponsorship of Opening Night at Symphony. From landmark compositions to new works, the Boston Symphony Orchestra continues to present magnificent music to audiences both at Symphony Hall and around the world.



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NEXT PROGRAM. . .

Thursday, October 9, at 10:30 a.m.
(Open Rehearsal)
Thursday, October 9, at 8
Friday night, October 10, at 8
Saturday, October 11, at 8
Friday afternoon, October 17, at 1:30

Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications (October 9, 10) and Robert Kirzinger, BSO Publications Associate (October 11, 17)

BERNARD HAITINK conducting

WAGNER	Prelude to Act I of *Parsifal*
DEBUSSY	Symphonic Fragments from *Le Martyre de Saint Sébastien* (exceprts) Prelude (The Court of Lilies) Dance of Ecstasy and Finale from Act I
WAGNER	Prelude and Love-death from *Tristan und Isolde*

INTERMISSION

FRANCK	Symphonic Variations for piano and orchestra EMANUEL AX, piano
DEBUSSY	*La Mer*, Three symphonic sketches From Dawn to Noon on the Sea Play of the Waves Dialogue of the Wind and the Sea

Since its premiere in 1865, Wagner's *Tristan und Isolde* has been known for its harmonic adventurousness in service to its magical and tragic love story. Opening the program is the atmospheric Prelude to Wagner's last opera, *Parsifal*. César Franck (1822-90), an important French proponent of Wagner's advanced style, wrote his virtuosic Symphonic Variations in 1885. Debussy molded elements of both Wagner's music and the French tradition into his own highly original musical "impressionism," of which the pinnacle is perhaps his evocative orchestral sea-portrait, *La Mer*, which was given its American premiere by the BSO in 1907. Debussy's incidental music to Gabriele D'Annunzio's "mystery play" *The Martyrdom of St. Sebastian* was his last completed work for orchestra.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, the talks begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

Thursday, October 9, at 9:30 a.m.
(Open Rehearsal)
Thursday 'C'—October 9, 8-10:05
Friday Evening—October 10, 8-10:05
Saturday 'B'—October 11, 8-10:05
Friday 'A'—October 17, 8-10:05

BERNARD HAITINK conducting
EMANUEL AX, piano

WAGNER	Prelude to *Parsifal*
DEBUSSY	Excerpts from *Le Martyre de Saint Sébastien*
WAGNER	Prelude and Love-death from *Tristan und Isolde*
FRANCK	Symphonic Variations for piano and orchestra
DEBUSSY	*La Mer*

Thursday 'A'—October 16, 8-11:15
Saturday 'A'—October 18, 8-11:15

BERNARD HAITINK conducting
LORRAINE HUNT LIEBERSON, mezzo-soprano (Mélisande)
SIMON KEENLYSIDE, baritone (Pelléas)
NATHALIE STUTZMANN, contralto (Geneviève)
GERALD FINLEY, baritone (Golaud)
JOHN TOMLINSON, bass-baritone (Arkel)
ALFRED WALKER, bass-baritone (The Doctor; The Shepherd)
JAMES DANNER, boy soprano (Yniold)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

DEBUSSY *Pelléas et Mélisande*
(concert performance with supertitles)

Tuesday 'C'—October 28, 8-10
Thursday 'B'—October 30, 8-10
Saturday 'B'—November 1, 8-10

SIR CHARLES MACKERRAS conducting
STEVEN ANSELL, viola

ALL-BERLIOZ PROGRAM	*Symphonie fantastique* *Harold in Italy*, for viola and orchestra

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Tuesday 'B'—November 4, 8-10
Thurday 'D'—November 6, 8-10
Friday 'B'—November 7, 1:30-3:30
Saturday 'A'—November 8, 8-10

HANS GRAF conducting
CLAUDIO BOHÓRQUEZ, cello

TCHAIKOVSKY	*The Tempest*
SHOSTAKOVICH	Cello Concerto No. 1
TCHAIKOVSKY	Symphony No. 2, *Little Russian*

Sunday, November 16, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

SCHUBERT	String Trio in B-flat, D.471
RANDS	Concertino for Oboe and Ensemble
STRAVINSKY	*L'Histoire du soldat* (complete)

Wednesday, November 19, at 7:30 p.m.
(Open Rehearsal)
Thursday 'A'—November 20, 8-9:50
Friday 'A'—November 21, 1:30-3:20
Saturday 'B'—November 22, 8-9:50

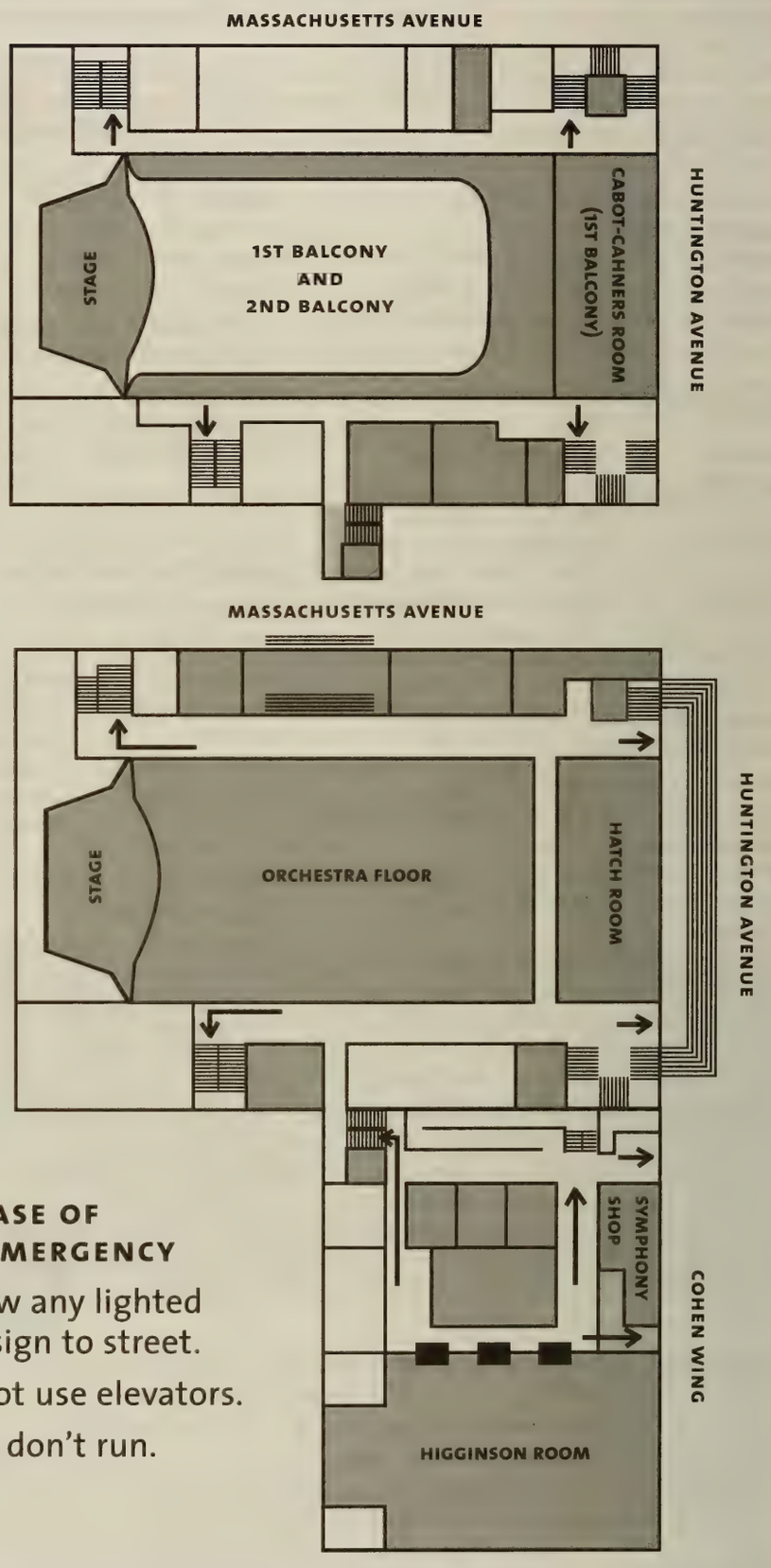
SIR COLIN DAVIS conducting

HAYDN	Symphony No. 72
ELGAR	Symphony No. 2

Programs and artists subject to change.

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TTD/TTY (617) 638-9289.

LATECOMERS will be seated by the patron service staff during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to thirty minutes before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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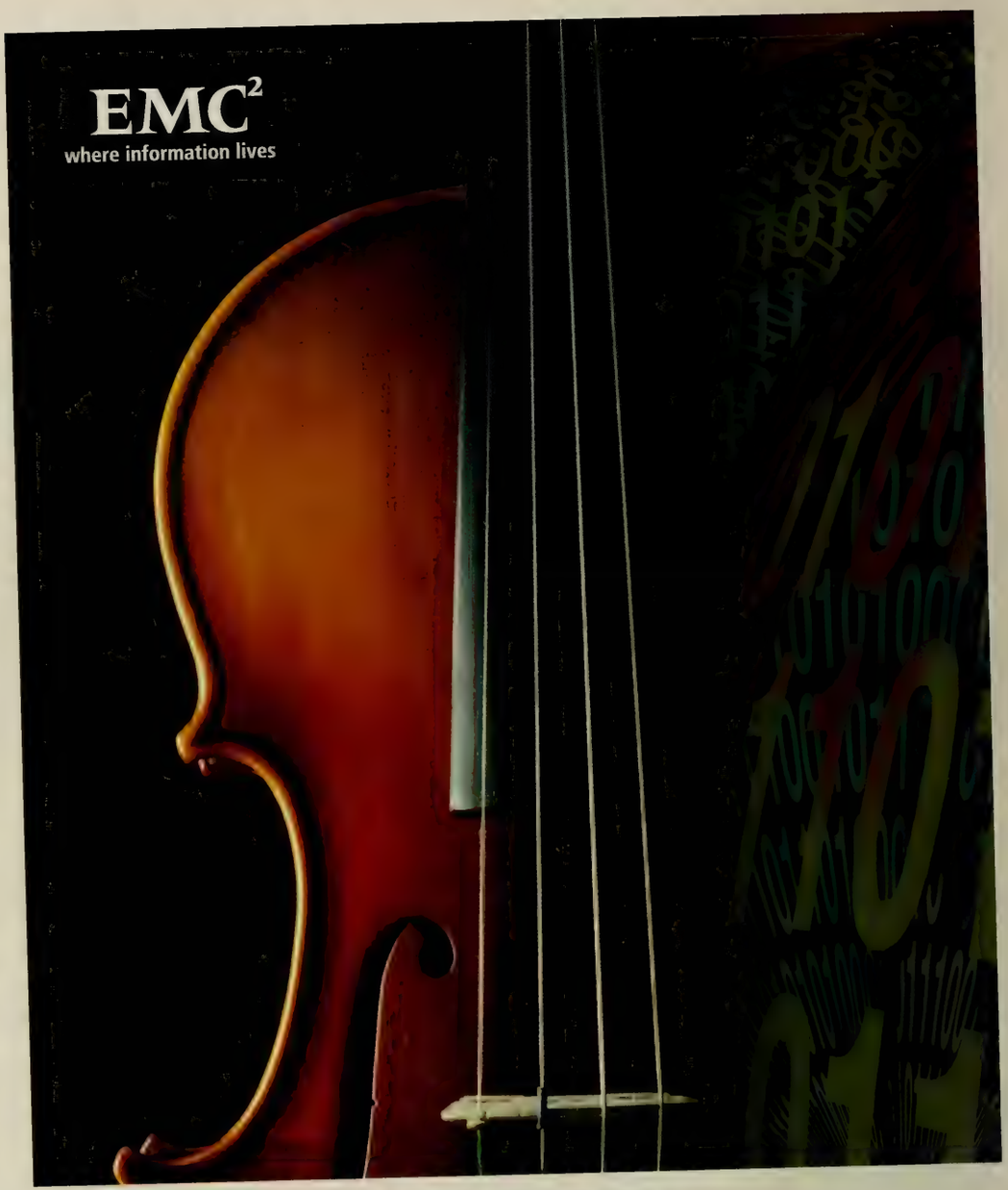
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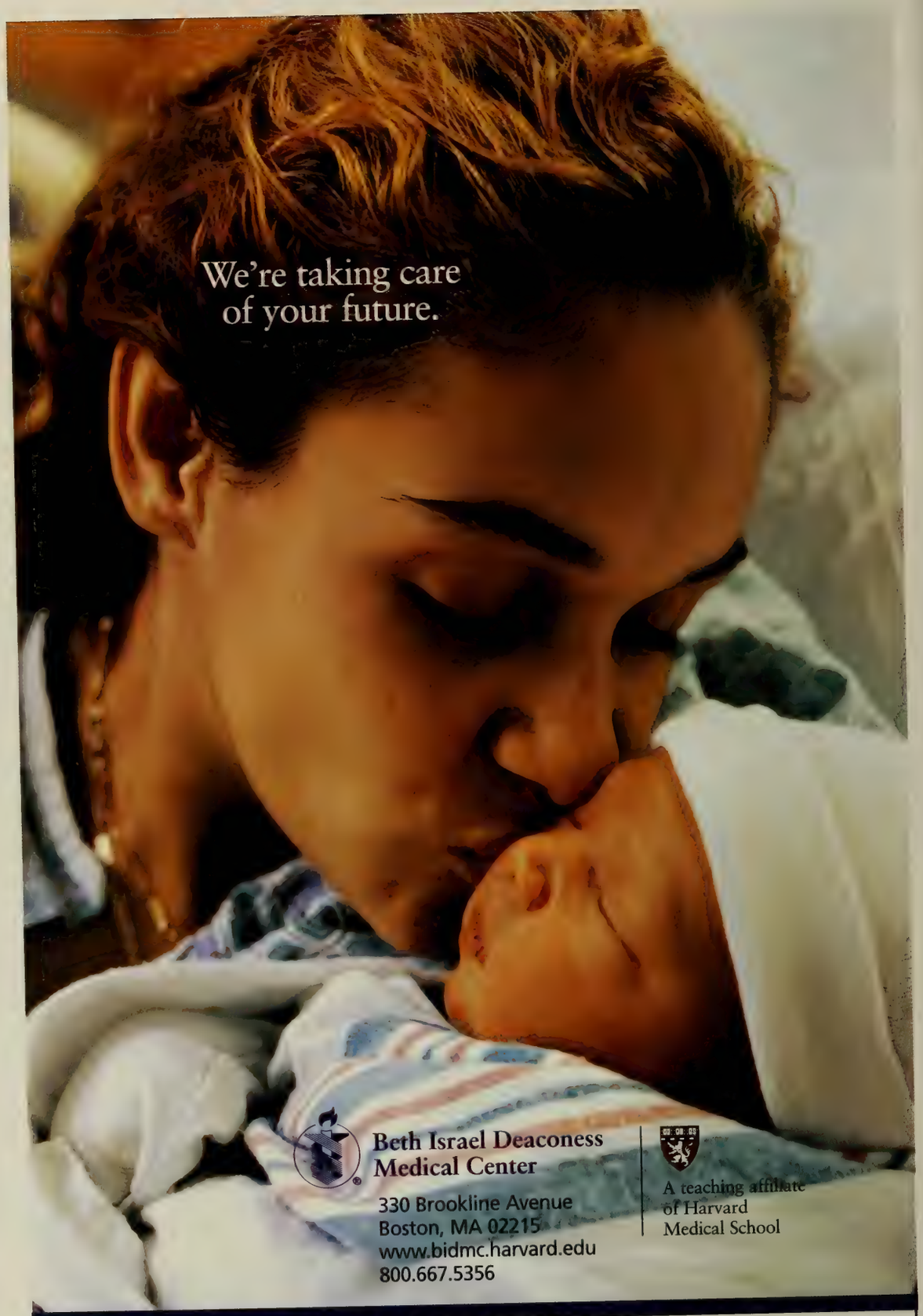
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BSO

The Beranek Concert
Thursday, October 9, 2003

The BSO's performance this Thursday is endowed by a generous gift from Life Trustee Leo Beranek and Trustee Gabriella Beranek, who established the Beranek Concert Fund in the orchestra's endowment. The BSO is deeply grateful to Leo and Gabriella for their generosity and their many years of devotion and service. Both of the Beraneks have played significant roles in the life of the Symphony.

Dr. Leo Beranek began his appointed service to the BSO in 1968 as a Charter Member of the Board of Overseers, served nine years on the Board of Overseers, and chaired the Board of Overseers from 1977 to 1980. Dr. Beranek was appointed a BSO Trustee in 1977 and served on the Board of Trustees for 10 years. He was Vice President of the Board of Trustees from 1980 to 1983, was Chairman from 1983 to 1986, and was made Honorary Chairman and Life Trustee in 1987. Leo's numerous committee involvements included several years' active work for the Resources Committee and the Business Leadership Association. During his tenure as Trustee, Leo sought to increase dramatically the BSO's endowment. Under his leadership, including his time as Co-Chairman of the BSO/100 Campaign in the early 1980s, the endowment more than tripled to over $50 million. In 1992, as part of the last Symphony Hall renovation campaign, fellow donors and board members named the Beranek Room at Symphony Hall in Leo's honor; Higginson Society members continue to gather regularly in this elegant and comfortable space.

Gabriella Beranek was appointed a Trustee of the Boston Symphony Orchestra in 1997, having served on the BSO's Board of Overseers since 1988. Gabriella was a member and then Vice-Chairman of the BSO's Youth Activities Committee from 1988 to 1994. In the late 1980s, Gabriella was central to the success of the "Salute to Youth" portion of the BSO's open house weekend, "Salute to Symphony," which brought together the BSO, Yo-Yo Ma, the Greater Boston Youth Symphony Orchestra, and the New England Conservatory Orchestra to perform before 5,000 children. In 1993 she chaired the BSO celebration of Harry Ellis Dickson's 85th birthday. The Friends' component of the March 1998 BSO European tour benefited from Gabriella's expert coordination of their fourteen days of travel and activities. Gabriella served as a member of the Annual Fund Committee from 1988 to 1999. From 1997 to 2000, Gabriella served on the Symphony Hall Centennial Committee; in 2000 she created the spectacular Symphony Hall Centennial Ball.

Leo and Gabriella have personally contributed much to the growth of the BSO's endowment. Between them, they have established four permanent endowment funds, in recognition of which are named a BSO musician's chair, a Boston Pops Orchestra musician's chair, a full Fellowship at the Tanglewood Music Center, and a Thursday-evening BSO subscription series concert. The BSO Boards, musicians, and staff appreciate their extraordinary contributions to the enduring legacy of the BSO.

UBS Launches Long-term Sponsor Relationship with BSO

The BSO proudly welcomes UBS, one of the world's leading financial services firms, as the BSO's exclusive season sponsor for the 2003-04 through 2005-06 seasons at Symphony Hall. "We are honored that UBS has selected the BSO as its only major symphony orchestra sponsorship in the United States," said Mark Volpe, BSO Managing Director. "UBS is highly regarded in the global cultural community for its commitment to the arts, and we are proud to be their partner in Boston." "Both UBS and the BSO are leading world-class institutions that have deep roots in the Boston community," said Mark B. Sutton, President and Chief Operating Officer, UBS Financial Services Inc. "With nearly 500 employees and a 125-year history in Boston, UBS is truly excited to enter into a long-term partnership with one of the city's most celebrated cultural institutions." In addition to its strong commitment to the visual arts, including its highly regarded UBS Art Collection, the firm has long distinguished it-

self for its support of the performing arts. UBS is the proud sponsor of the Zurich Opera; the Zurich Ballet; the London Symphony Orchestra; the multicultural Paléo Festival Nyon, Switzerland's largest open-air music festival; and the stunningly theatrical Bregenz Festival. UBS has also been a partner of the annual Verbier Festival & Academy in the Valais Alps since its creation in 1994.

EMC Becomes bso.org Sponsor

Now in its second year as the host of the BSO's website, Hopkinton-based EMC Corporation, the world leader in network information storage and information management software, has officially become the sponsor of www.bso.org. Last season, www.bso.org, the most visited symphony orchestra website in the world, received over 3 million unique visits, up 16% from the 2002-03 season, and including a staggering 500,000 unique visits from around the globe for the launch of the BSO's "Online Conservatory" last February. The site averages nearly 8,000 unique visits a day, a figure that more than doubles around key ticket public-sale dates. EMC Corporation, a longtime BSO corporate supporter and a major sponsor since 1999, has played a vital role with the BSO in managing the rapid growth and success of www.bso.org as an online box office and global communications vehicle for the BSO.

Chamber Music Teas at Symphony Hall

The BSO is pleased to continue offering its popular Chamber Music Teas featuring members of the Boston Symphony Orchestra on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance. Doors open at 1:30 p.m. and the concert starts at 2:30 p.m. Subscriptions to all six concerts—to take place October 31, December 5, February 20, March 5, April 2,

On Display in Symphony Hall

The history of Symphony Hall and the Boston Symphony Orchestra is documented throughout the public spaces of Symphony Hall in an exhibit that displays hidden treasures from the BSO Archives, bringing to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall, and its grand opening on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the early formation of the orchestra; the Boston Pops; radio and television broadcasting history; and the use of Symphony Hall as a recording venue. The exhibit also explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series, as well as many non-musical activities including political events, travelogues, movie screenings, and a variety of trade shows. Shown at left is a 1900 photograph of pianist Harold Bauer, a frequent soloist with the BSO between 1900 and 1937 (photo by Gessford). At right is a 1936 charcoal drawing by Gerome Brush of Richard Burgin, the BSO's concertmaster from 1920 to 1962.





The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue and Huntington Avenue corridors, and on the first balcony along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

and April 23—are available at $72. Single tickets are $14. For more information, or to order tickets, please call SymphonyCharge at (617) 266-1200.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. To start the season, BSO Director of Program Publications Marc Mandel discusses this week's all-Beethoven program; music of Wagner, Debussy, and Franck on October 9 and 10; and Debussy's *Pelléas et Mélisande* on October 16 and 18. Also this month, BSO Publications Associate Robert Kirzinger discusses Wagner, Debussy, and Franck (October 11, 17), and the California-based conductor/scholar Charles Barber discusses music of Berlioz (October 28, 30; November 1). This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

"'Pelléas et Mélisande' in French Art and Politics: A Colloquium" Friday, October 17, 2003

In conjunction with the BSO's concert performances of Debussy's *Pelléas et Mélisande* on October 16 and 18, the Harvard Department of Music, the Minda de Gunzburg Center for European Studies at Harvard University, the Cultural Services of the French Consulate in Boston, and the Boston Symphony Orchestra present "*Pelléas et Mélisande* in French Art and Politics: A Colloquium" on Friday, October 17, at Harvard's Minda de Gunzburg Center for European Studies at 27 Kirkland Street in Cambridge. From 1:30-3 p.m., Patrice Higonnet of the Harvard Art Department and Henri Zerner of Harvard's Department of Art History and Architecture will discuss "*Pelléas et Mélisande* in Context." From 3:30-5:15 p.m., Katherine Bergeron (University of California at Berkeley), David Grayson (University of Minnesota), and Jann Pasler (University of California at San Diego) will discuss "*Pelléas et Mélisande* as Opera and Drama." From 5:30-7 p.m., Simon Keenlyside, Gerald Finley, and John Tomlinson, cast members from the BSO's performances of *Pelléas*, will discuss "*Pelléas et Mélisande* in Performance." Admission is free of charge. Please visit the BSO's website at www.bso.org for more information.



BOSTON SYMPHONY ORCHESTRA 2003-2004

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Music Director Designate
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

‡Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

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Ruth and Carl J. Shapiro chair, fully funded in perpetuity

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David and Ingrid Kosowsky chair

*Valeria Vilker Kuchment
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*Tatiana Dimitriades
Stephanie Morris Marryott and Franklin J. Marryott chair

*Si-Jing Huang
Catherine and Paul Buttenwieser chair

*Nicole Monahan
Mary B. Saltonstall chair

*Wendy Putnam
Kristin and Roger Servison chair

*Xin Ding
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

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David H. and Edith C. Howie chair, fully funded in perpetuity

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*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Alexander Velinzon

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Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
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Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

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Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

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Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Rosemary and Donald Hudson chair

Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

** Participating in a system of rotated seating*
‡ On sabbatical leave
§ Substitute player

*James Orleans

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

*John Stovall

*Benjamin Levy

Flutes

Principal
Walter Piston chair, endowed in perpetuity in 1970

Fenwick Smith
Acting Assistant Principal
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Acting Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

§Linda Toote

Oboes

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Scott Andrews
Thomas and Dola Stemberg chair

Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

Daniel Katzen
Elizabeth B. Storer chair

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Richard Mackey
Hamilton Osgood chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Peter Chapman
Ford H. Cooper chair

Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Benjamin Wright

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity

Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity

J. William Hudgins
Barbara Lee chair

Timothy Genis
Acting Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp

Ann Hobson Pilot
Principal

Voice and Chorus

John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians

‡Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

Assistant Conductor

Anna E. Finnerty chair, fully funded in perpetuity

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John Demick
Position endowed by Angelica L. Russell



Retire with style.

Mr. & Mrs. Thomas Galligan, Fox Hill Village residents

He is the former CEO of Boston Edison; she was a member of the Boston Symphony's Board of Overseers. Only the most outstanding residence could satisfy the needs of Tom and Lauretta Galligan. Fox Hill Village offers the Galligans distinguished floor plans, dependable security and onsite cultural opportunities like college courses, movies, lectures and concerts. Come and experience for yourself the incomparable elegance of Fox Hill Village. To learn more, call us at 781-329-4433. Fox Hill Village, New England's premiere retirement community.

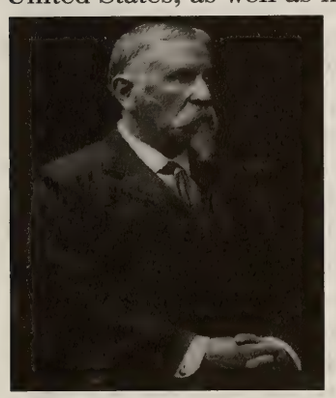
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FOX HILL VILLAGE
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A Brief History of the Boston Symphony Orchestra

Now in its 123rd season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



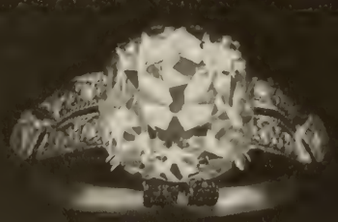
Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

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century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, and Sir Michael Tippett. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. The first American-born conductor to hold that position, he was named Music Director Designate in the spring of 2002 and will become the orchestra's fourteenth music director in the fall of 2004.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

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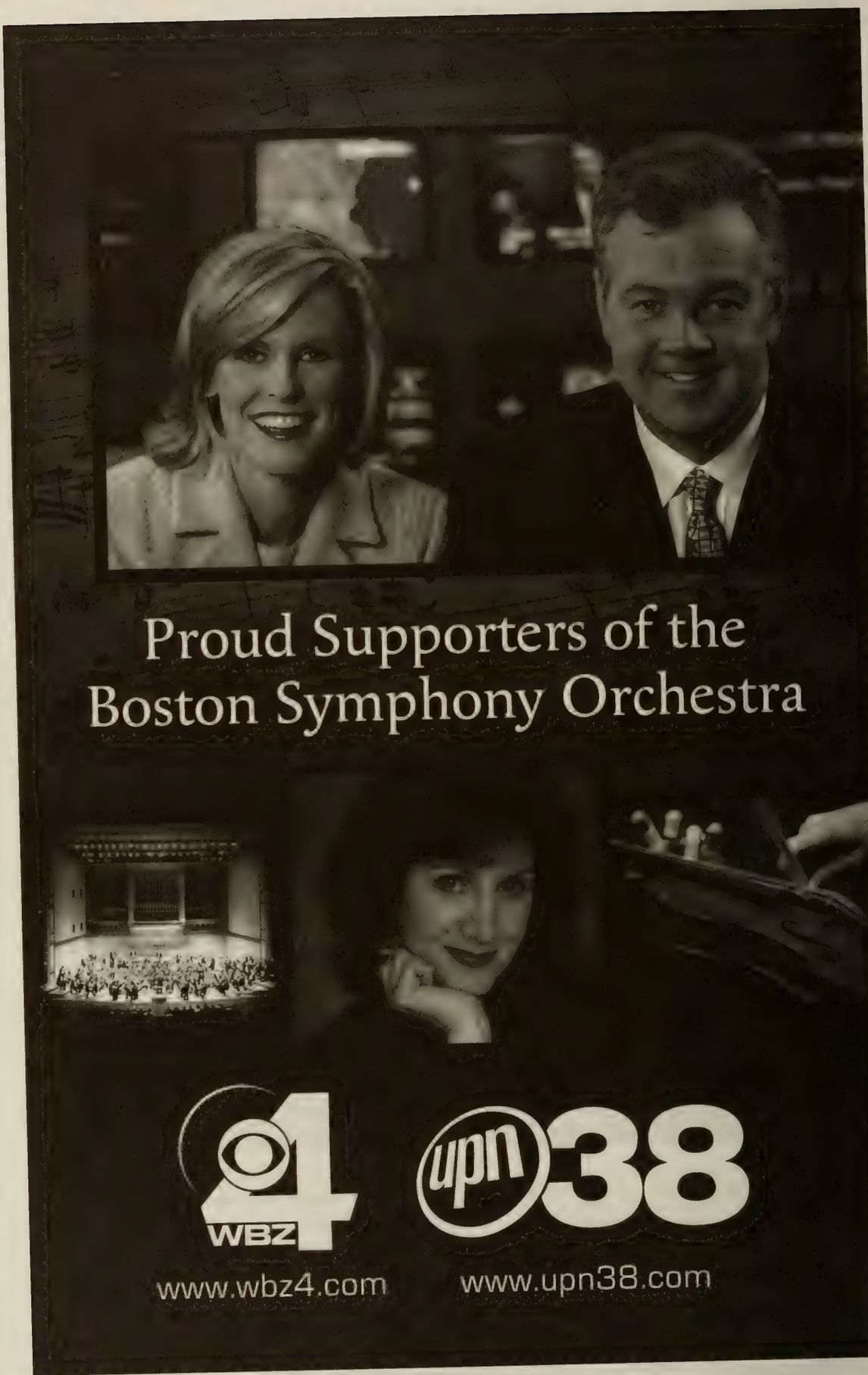
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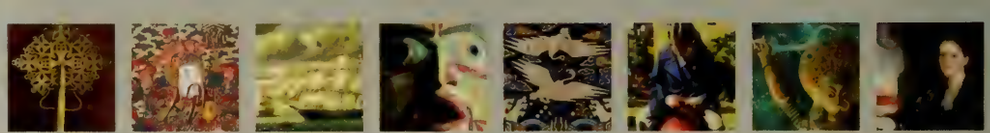
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Richard Wagner
Prelude to *Parsifal*



Wilhelm Richard Wagner was born in Leipzig, Saxony, on May 22, 1813, and died on February 13, 1883, in Venice. He made his first jottings on Parsifal *in April 1857 while at work on Act II of "Siegfried"; it was not, however, until April 1877 that he began to write the text. He commenced the composition of the music in September of that year and played the Prelude to his wife, Cosima, on the 26th of that month. He completed the full score of the three acts in April, October, and December 1881, respectively. Wagner himself conducted the Meiningen Court Orchestra in the Prelude at a private concert at Wahnfried, his home in Bayreuth, on Christmas Day 1878. The occasion was a birthday surprise for Cosima Wagner.* Parsifal *in its entirety was heard for the first time on July 26, 1882, in the Bayreuth Festspielhaus, with Hermann Levi conducting. The Prelude to* Parsifal *was first played in America on October 31, 1882, at a concert of the Musical Society of Milwaukee conducted by Eugene Luening. The first staged performance of* Parsifal *in this country was given at the Metropolitan Opera on December 24, 1903, conducted by Alfred Hertz, the Met already having given a concert performance on March 3, 1886, with Walter Damrosch conducting. Georg Henschel led the first Boston Symphony performances of the Prelude in November 1882, later ones being given (sometimes as part of more extensive excerpts from the opera) by Arthur Nikisch, Emil Paur, Wilhelm Gericke, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Gunther Schuller, and Erich Leinsdorf (who gave the most recent Tanglewood performance on August 23, 1963, and the most recent subscription performances in January 1992). The Prelude is scored for three flutes, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, and strings.*

To Wagner, *Parsifal* was the culmination of a life's hard work devoted to the theater and to the nurturing of German culture. Like most of his works, it had a long gestation period. On holiday in Marienbad in 1845 with his wife, dog, and parrot, Wagner, who had just finished *Tannhäuser*, wrote a prose sketch for the work that would become *Die Meistersinger von Nürnberg* and which he would complete twenty-two years later; worked





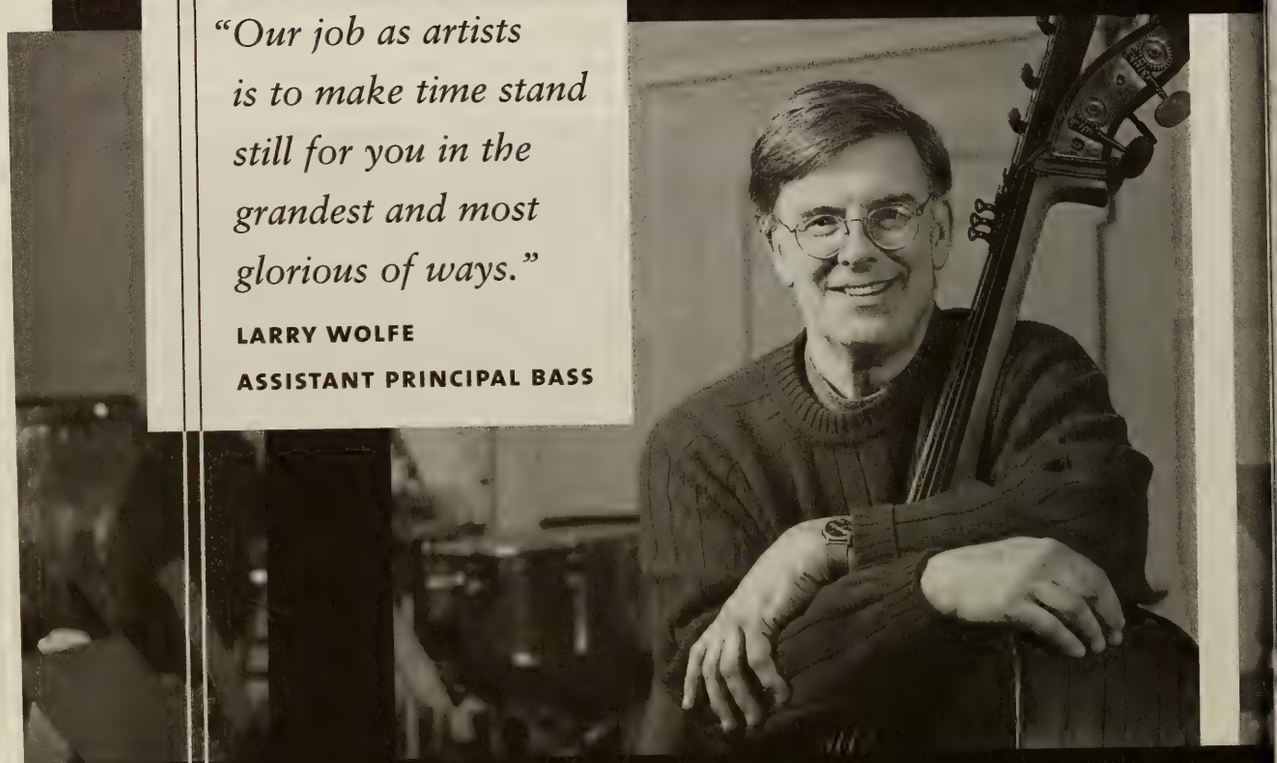
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out a detailed prose draft of *Lohengrin*, the work he tackled next and which he completed in 1848; and, as he read *Parzival* by the early 13th-century minnesinger Wolfram von Eschenbach, first glimpsed the possibility of an opera based on that epic. In his farewell soliloquy, Lohengrin mentions Parsifal as being his father, and for a time Wagner contemplated having Parsifal on his wanderings visit the mortally wounded Tristan on his sickbed.

But it was years before *Parsifal* came into being. *Lohengrin*, *Tristan*, the Paris version of *Tannhäuser*, *Die Meistersinger*, and the entire *Ring des Nibelungen* all came between that summer holiday in Marienbad and the fall day in 1877 on which Wagner wrote down that first long A-flat with which he begins to weave his spell. And years before that, in 1865, while working on Act II of *Die Meistersinger* and with Act III of *Siegfried* and all of *Götterdämmerung* yet to be accomplished, he had decided that *Parsifal* would be his last work.



Design by Paul von Joukowsky for the last scene of the original Bayreuth production of "Parsifal" in 1882

Compressed to drastic brevity, here is what *Parsifal* is about:

> Amfortas is leader of the knights charged with the care of the Holy Grail, the cup used at the Last Supper and in which was caught the blood from the wound Jesus sustained on the cross. Long ago, Amfortas had been seduced by Kundry, a woman condemned to roam the earth in eternity because she had laughed at the sight of Jesus carrying the cross. Because he yielded to Kundry, Amfortas lost to Klingsor, a sorcerer, the spear with which Jesus' wound was inflicted. Klingsor himself was once a Knight of the Grail; unable to keep his vow of chastity, he castrated himself but was expelled from the brotherhood. In the fight over the spear, Amfortas received a wound that will not heal, though according to a prophecy a "guileless fool" will come, recapture the spear, and through his compassion heal Amfortas.
>
> Parsifal is that fool. He arrives at the Castle of the Grail, but he fails to understand the ceremonies there just as the people there do not know what to make of him. Ironically, it is Klingsor, watching from the distance of his own enchanted garden, who is the one person to realize clearly who Parsifal is. He orders Kundry to seduce him, but at the moment she kisses him, he suddenly understands Amfortas's plight with full compassion. He repels Kundry, but when Klingsor hurls the spear at Parsifal, it stops in the air above the youth's head. Parsifal retrieves it as Klingsor's castle and garden disintegrate. After years of wandering, Parsifal finds his way back to Montsalvat and the Castle of the Grail. He is anointed and bathed, heals Amfortas by touching him with the spear, and himself assumes Amfortas's office.

Wagner wrote that an opera prelude should be elemental rather than dramatic; in other words, it should not, like Beethoven's *Leonore* Overture No. 3, whose music he loved but whose inaptness as a prelude to an opera he deplored, be a miniature version



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Haydn	Quartet in D minor, Opus 76, No. 2"Fifths"
Beethoven	Quartet in G, Opus 18, No. 2
Brahms	Clarinet Quintet in B minor, Opus 115

SUNDAY, DEC 7, 2:30 PM	FRIDAY, DEC 5, 8:00 PM

Sharan Leventhal, violin; Jonathan Miller, cello Randall Hodgkinson, piano

Haydn	Trio in E flat, Hob. XV 29
Schulhoff	Duo for violin and cello (1925)
Schubert	Trio in B-flat, Opus 99, D.898

SUNDAY, FEB 15, 2:30 PM	FRIDAY, FEB 13, 8:00 PM

Arturo Delmoni, Tatiana Dimitriades; violins, Burton Fine, viola; Jonathan Miller, cello; John Ferrillo, oboe

Mozart	Oboe Quartet in F Major, K.370
Harbison	Oboe Quartet "Six American Painters"(with images of the art)
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Dvořák	Quartet in F major, Opus 96 "American"

SUNDAY, MAR 14, 2:30 PM	FRIDAY, MAR 12, 8:00 PM

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Boccherini	Quintet, Opus 13, No. 5
Arensky	String Quartet with two celli, Opus 35
Brahms	Sextet in G major, Opus 36

SUNDAY, APR 18, 2:30 PM	FRIDAY, APR 16, 8:00 PM

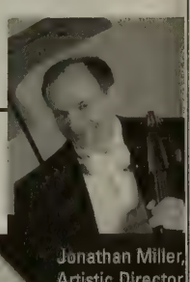
Sharan Leventhal, violin; Jonathan Miller, cello; Randall Hodgkinson, piano

Beethoven	Trio in D Major, Opus 70, No.1 "Ghost"
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Schumann	Trio in D minor, Opus 63

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of the drama itself, in effect making the opera unnecessary. True to his own prescription, Wagner here presents—most beautifully—essential "elements" of the fabric of *Parsifal.*

We first hear an unharmonized melody that is wondrously "afloat" rhythmically. During the course of the opera, it comes to be associated with the serving of bread and wine in the great hall of the Grail, with Amfortas's suffering, and with the spear. The scoring —muted violins and cellos (but with only one player on each stand of violins), supported by one clarinet and one bassoon, and, for just a few notes, by the English horn—is as subtly beautiful as the flowing rhythm and the curve of the melody itself. The closing cadence is long: *Parsifal* is a big opera, and the spaciousness of the Prelude tells us that we must be ready for a big journey. After the opening melody is repeated in C minor, Wagner introduces the other "element." This begins with the "Dresden Amen" written for services in the Royal Saxon Chapel by the 18th-century composer Johann Gottlieb Naumann. This comes with a pendant, a grandly declamatory theme associated in the opera with the concept of Faith. In an impassioned episode somewhat akin to a sonata development, the first theme is moved through several keys. Ultimately, by way of C minor, it returns to its original key of A-flat—thus presenting the Prelude's first harmonic steps in reverse—and there the music comes to its ethereal close.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, on the major works for orchestra with chorus, is forthcoming. His program note on the Prelude to *Parsifal* appeared originally in the program book of the San Francisco Symphony and is reprinted here by kind permission of that orchestra.

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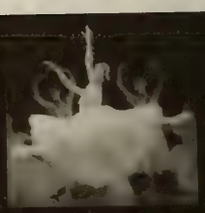
Achille-Claude Debussy was born at St. Germain-en-Laye, France, on August 22, 1862, and died in Paris on March 25, 1918. He composed incidental music to Gabriele d'Annunzio's "mystery play" Le Martyre de Saint-Sébastien *(*The Martyrdom of St. Sebastian*) between February and May 1911. The play, with Debussy's music, was first performed at the Théâtre du Châtelet in Paris on May 22, 1911. The choreographer was Fokine, the scene designer Léon Bakst, and the chorus master D.E. Engelbrecht. André Caplet, who had assisted Debussy in the orchestration of the work, conducted. The first concert performance took place on a program of the Société Musicale Indépendante, conducted by Engelbrecht, on June 14, 1912. Pierre Monteux introduced the four-movement suite of* Fragments symphoniques *("Symphonic Fragments") to the repertory of the Boston Symphony Orchestra in January 1924, the four movements being the Prelude to Act I (The Court of Lilies); Dance of Ecstasy and Finale from Act I; The Passion; and The Good Shepherd. (The first two of those excerpts are being played at these concerts.) The BSO also played later performances of the Symphonic Fragments under Monteux, Erich Leinsdorf (the most recent subscription performances, in January 1992), and Kent Nagano (the most recent Tanglewood performance, on August 15, 1997). The BSO has performed the complete incidental music on four occasions, three times under the direction of Serge Koussevitzky and once, in a more extended presentation, under the direction of Charles Munch. The Symphonic Fragments call for an orchestra of two flutes and two piccolos, two oboes and English horn, three clarinets and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, three trombones, tuba, timpani, celesta, cymbals, bass drum, tam-tam, three harps, and strings.*

It is hard to imagine a more unlikely pair of collaborators than Claude Debussy and Gabriele d'Annunzio (1863-1938). The French composer, of a quiet and retiring disposition, could have had little in common with the Italian voluptuary, poet, and novelist, who was outgoing to the point of vulgarity. His flamboyant and overripe lyric poetry was among the most "decadent" of a decadent age. His novels include *The Triumph of Death* and *The Flame of Life*, the latter depicting his mistress, the famous actress Eleonora Duse. He carried on a life of sensuous excess and luxury, "possessing a hundred suits, mixing scents, of which he used a pint a day, and indulging in unmentionable vices," according to Debussy's biographer Edward Lockspeiser. By the time he met Debussy, d'Annunzio enjoyed a literary and scandalous reputation but had not yet achieved fame for his daring leadership of a group of Italian nationalists to retake Fiume (now Rijeka, Croatia), which had been taken away from Italy at the end of World War I, but which d'Annunzio captured and ruled from 1919 to 1921. Nor had he yet earned the dubious distinction of being an enthusiastic supporter of Mussolini.

In 1910 d'Annunzio fled his creditors in Florence and came to Paris, living under various assumed names. On November 25 he wrote to Debussy, specifically suggesting a collaboration. Debussy, in Vienna at the time, replied promptly in the most glowing terms: "The mere thought of working with you sets up some sort of feverish excitement." But to his wife he wrote, with greater frankness, "This proposal means nothing to me of any worth." In the end it took a good deal of persuasion to bring Debussy to the point of agreeing to a collaboration. Emma Debussy no doubt urged the work as a way out of the family's straitened financial circumstances. Further pressure came from

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the renowned dancer Ida Rubinstein, who was to enact the mimed role of St. Sebastian in the new work.

Even after agreeing, Debussy was unable to make a start on the score before February. On January 29, 1911, he wrote to d'Annunzio that he had "reached the point where all music seems to me useless by comparison with the constantly renewed splendors of your imagination." This was no doubt a polite way of saying that he found the project uncongenial and had difficulty finding music for it. To others he complained that he had only two months in which to write as much music as would normally require a year or even two from his fastidious pen. But he persevered, largely out of financial necessity.



Debussy c.1910 with André Caplet (left), who helped complete the music for "Le Martyre de Saint-Sébastien"

The date of the premiere had been fixed. In order to finish the music in time, Debussy turned to his close friend André Caplet, who not only assisted extensively with the orchestration from Debussy's draft but even, it seems, composed a large part of the closing scene (not included in the suite). This was, incidentally, precisely the period (1910-14) that Caplet was spending several months each year in Boston as the conductor of the short-lived Boston Opera Company, with performances given in the splendid opera house that once existed just up the street from Symphony Hall, on Huntington Avenue, where there is now a Northeastern University student center.

The financial risk of the undertaking increased when the Archbishop of Paris forbade Catholics to attend the performance under pain of excommunication. (His objection was based on the fact that St. Sebastian was to be portrayed by a woman with a powerful sexual appeal.) And the last stage of rehearsals was ill-starred. There was to have been an open dress rehearsal—a major social event—on May 21, but on that morning the French Minister of War was killed in an airplane accident, and the government declared a period of official mourning. The public rehearsal was canceled.

The opening night did not go well, either. It ran five hours, and the performance was anything but tight. Bakst had arranged the choristers all over the stage in such a way as to produce an attractive visual effect with their costumes, paying no attention to the fact that they constitute separate choral groups that belonged together for musical reasons. The result was near chaos, which the assistant conductors tried to rectify by disguising themselves in hooded costumes and mingling among the choristers to give them a necessary cue when they became hopelessly lost.

Although some of Debussy's admirers maintained that *Le Martyre de Saint-Sébastien* was the composer's *Parsifal*, a work that "awaits its Bayreuth" (in the words of one participant), most agreed that the play and the music were both, on the whole, disappointing. Incidental music, consisting of many short numbers, will almost always lack the



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grand cohesion of a through-composed opera. And in this case, the range of styles that Debussy drew upon to create the score in the short time allotted to him becomes something of a hodgepodge. The choral parts have always been regarded as particularly weak, for which reason it has become more common to perform a suite of four purely instrumental sections, the best music of the score.

There is real justification in regarding *Le Martyre de Saint-Sébastien* as somehow related to Wagner's *Parsifal*. Both works employ a Christian framework with a syncretistic overlay of ideas drawn from other traditions (Buddhism in the case of *Parsifal*, Classical paganism for d'Annunzio); and both works emphasize a principal figure whose guilt and suffering is expiated when he adopts a Christ-like redemptive role, willingly suffering for the sake of others. Further, having agreed to write music for a work that must have been fundamentally antithetical to his instincts, the composer's natural recourse is to find a suitable model, a supreme example of the kind of expression he needs, on which he can draw. This, according to a perceptive study by another composer, Robin Holloway, is what Debussy did with *Parsifal*. The passages dealing with guilt and suffering are almost all reflections of the techniques Wagner had used to achieve similar moods and effects, especially the music associated with Amfortas's self-flagellation (particularly evident in the "Passion" section of Debussy's work).

Regarding the excerpts being performed here: D'Annunzio's "mystery play" is set in Imperial Rome in the third century A.D. **Prelude (The Court of Lilies)**: The opening music is the prelude to the scene in The Court of Lilies; sustained chords, parallel motion in the woodwinds, with only rare and delicate use of the strings, creates a unique color in anticipation of the scenes to come. **Dance of Ecstasy and Finale from Act I**: In Act I, Sebastian performs a miracle by shooting an arrow that does not fall. Later he takes the place of two young Christians condemned to death for their faith. They were to be burned on a bed of fiery coals. Sebastian (portrayed by dancer Ida Rubinstein in the first performance) performs an Ecstatic Dance, which makes up the second movement of the suite (and the end of Act I in the theatrical representation). It is worth providing at least a minimal description for the rest of the work. In Act II Sebastian is busy destroying paganism; he heals the virgin Erigone of a wound and converts her to Christianity. Act III takes place in front of the Emperor and the pagan deities. They make charges against Sebastian, which he answers by miming The Passion of Christ (the third movement of the Symphonic Fragments). Entranced by the youth, the women mourn him as Adonis, and the emperor wants to decree that he is a god. Sebastian's scornful rejection of the offer rouses the ruler's ire, and he condemns him to be executed at once. Act IV depicts Sebastian's death agony, in which he sees a vision of Jesus the Good Shepherd (the fourth movement of the Symphonic Fragments). This runs directly into the final act, a vision of Sebastian's arrival in paradise, concluding with the full chorus singing an anticlimactic setting (presumably by Caplet) of Psalm 150.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

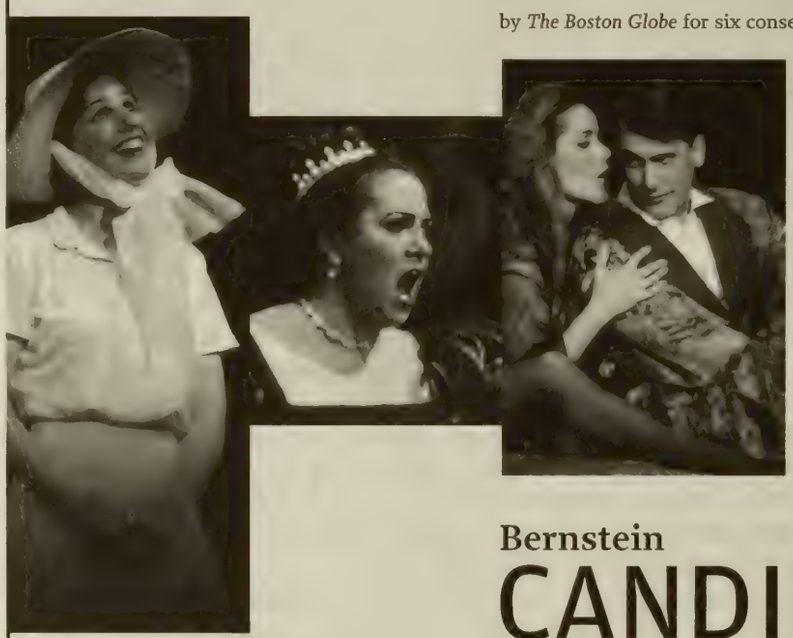
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Richard Wagner
Prelude and *Liebestod* from *Tristan und Isolde*



Wilhelm Richard Wagner was born in Leipzig, Saxony, on May 22, 1813, and died in Venice on February 13, 1883. He composed the music of Tristan und Isolde *between October 1, 1857, and July 19, 1859; he completed the scoring in August 1859. The opera had its first performance on June 10, 1865, in Munich, with Hans von Bülow conducting. The Prelude alone had already been performed at a concert in Prague on March 12, 1859, under von Bülow. The first performance of the Prelude and Liebestod, without soprano, was conducted by Wagner in Vienna also before the premiere of the complete opera, on December 27, 1863. The first performance of the* Tristan *Prelude in America was given at a Thomas Symphony Soiree in New York's Irving Hall on February 10, 1866; the first performance in America of the "finale" was also given at a Thomas Symphony Soiree, on January 8, 1872, at New York's Chickering Hall. Georg Henschel led the first Boston Symphony performances of the Prelude in February 1883. The Prelude and Liebestod pairing was introduced to Boston Symphony audiences in January 1885 by Wilhelm Gericke, who in May 1886 also led the orchestra's first performance of the Liebestod with soprano (Lilli Lehmann). The paired Prelude and Liebestod (without soprano) have also been conducted at BSO concerts by Arthur Nikisch, Franz Kneisel, Emil Paur, Richard Strauss, Max Fiedler, Henry Hadley, Serge Koussevitzky, Eugene Goossens, Albert Stoessel, Fritz Reiner, Leonard Bernstein, Victor de Sabata, Charles Munch, Pierre Monteux (the most recent Tanglewood performance, on August 1, 1959), William Steinberg, and Marek Janowski (the most recent subscription performances, in February 1989). The orchestra's most recent subscription performances of the Prelude and Liebestod with soprano were led by Colin Davis in March 1973, with Jessye Norman; the most recent Tanglewood performance was on July 21, 1979, under Klaus Tennstedt, also with Ms. Norman. The score of the Prelude and Liebestod calls for an orchestra of three flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, harp, and strings.*

Wagner typically took years bringing the subject matter of his operas to final shape, the most striking example being the chronology of his mammoth *Der Ring des Nibelungen*: following his readings of the Norse and Teutonic legends in the early 1840s, he produced his initial prose sketch for a drama based on the Niblung myth in October 1848; the final pages of *Götterdämmerung* were completed only in November 1874. Sometimes, too, interrelationships among the subjects of his interest suggested themselves. For example, late in 1874, Wagner conceived the notion of introducing the character of Parsifal, with which he had become fascinated in the mid-1840s, into the third act of *Tristan und Isolde* (an idea he did not carry out). And in the summer of 1845, fresh from the completion of *Tannhäuser* the preceding April, Wagner completed his first prose sketch for *Die Meistersinger von Nürnberg*, conceived originally as a sort of lighthearted and comic response to the more serious issues of *Tannhäuser*, likewise focusing on a dramatic Tournament of Song at a crucial point in the action, expanded in the second prose sketch of 1851 to incorporate the very human and moving treatment of the Hans Sachs–Walther–Eva triangle (and including, in the ultimate working-out, a reference both verbal and musical to the story of Tristan, Isolde, and King Marke), and brought musically to completion only in October 1867.

Tristan und Isolde and *Die Meistersinger von Nürnberg* were both written during the years following Wagner's break from his work on the *Ring*, which occurred in July 1857,

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after he had reached the end of *Siegfried*, Act II. By that summer, hopes for the production of his *Ring*-in-progress were all but gone, and negotiations with his publishers were getting nowhere. There was no regular source of income, he had had no new work staged since the premiere of *Lohengrin* under Liszt at Weimar in 1850, and so it was obviously time for something more likely to be produced than the *Ring*. This he thought he had found in the story of Tristan and Isolde. As early as December 1854 he had written to Liszt that "since never in my whole life have I tasted the real happiness of love, I mean to raise a monument to that most beautiful of dreams.... I have in my mind a plan for *Tristan und Isolde*, the simplest but most full-blooded conception...." Now he wrote Liszt of his determination to finish *Tristan* "at once, on a moderate scale, which will make its performance easier.... For so much I may assume that a thoroughly practicable work, such as *Tristan* is to be, will quickly bring me a good income and keep me afloat for a time." (Even when this proved not to be the case, Wagner expressed naively similar sentiments as he turned to *Die Meistersinger*, assuring his publisher Schott that it would be "light, popular, easy to produce.")



A pastel of Mathilde Wesendonck and her son Guido, December 1856

Another incentive to Wagner's work on *Tristan* was his move to a cottage on the estate in Zurich of his friends Otto and Mathilde Wesendonck. Mathilde, in particular, had become an ardent Wagner devotee following a concert performance of the *Tannhäuser* Overture led by the composer in 1851. Otto was a successful German businessman and partner in a New York silk company. The Wesendoncks settled in Zurich in 1851, and it was at Mathilde's instigation that Wagner and his wife Minna (whom he had married in 1836) were later provided lodging on the Wesendonck estate in a cottage christened "the Asyl" (from the German word meaning "asylum, refuge"), so-called after a reference in Mathilde's letter of invitation to Minna. Here Wagner and Mathilde were drawn intimately together, and there is no question that the intensity of their relationship is to be felt in the music Wagner composed during that time. Wagner separated from Minna and left the Asyl on August 17, 1858, traveling to Venice and taking up residence during the winter of 1858-59 in the Palazzo Giustiniani, where he composed the second act of *Tristan*. The third act would be composed in the Hotel Schweizerhof in Lucerne, to which Wagner relocated in March 1859. Of course, by the time Wagner completed *Tristan*, he knew that his plan for "a thoroughly practicable work" had given rise to something rather different. In August 1860, writing to Mathilde Wesendonck, he noted that "I've overstepped whatever lies within the power of execution." Attempts to stage the work at Karlsruhe in 1861 and in Vienna the following year were abandoned. It was the offer of patronage from the eighteen-year old King Ludwig II that turned the tide: Ludwig settled Wagner's debts, commissioned Wagner to complete the *Ring*, and made possible the first performance of *Tristan*, on June 10, 1865, in Munich.

Tristan und Isolde is about love: love repressed and unacknowledged, then helplessly and haplessly expressed, and fulfilled, after emotional torment, only through death. The Prelude is the musical expression of that unacknowledged love, and the opening phrases recur during Wagner's opera when the love between Tristan and Isolde comes closest to surfacing: when it is unleashed by the dramatic device of the love potion, and, finally, when Tristan dies in Isolde's arms. Nor is it unreasonable to suggest that *Tristan und Isolde* represents the product of Wagner's spiritual and emotional union with Mathilde Wesendonck through the channeling of his creative energies into music unlike any that had ever been heard before. Wagner's use of dissonance in *Tristan* was, in fact, star-

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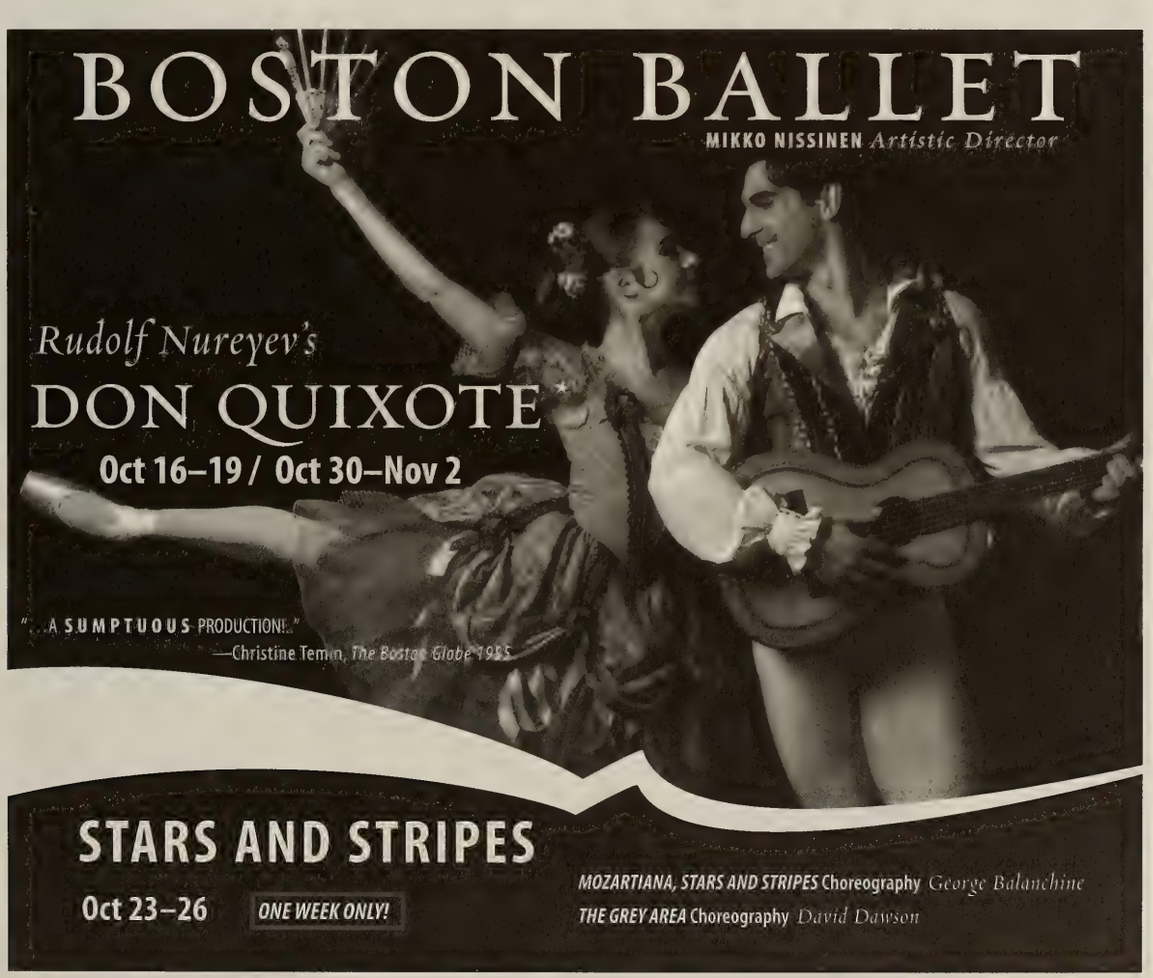
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tlingly new; the emphasis on unresolved dissonance and intense chromaticism was perfectly suited to that work's depiction of heightened longing, and the work has come to represent a turning point in the nineteenth century's treatment of tonality.

When *Tristan* is staged, the Prelude dies away, leading after a moment of silence to the unaccompanied sailor's song that opens the first scene. In the concert hall, however, it is frequently followed (either with or without soprano) by Isolde's "*Liebestod*" ("Love-death"), which closes the opera. If the Prelude represents earthbound passion, the "Love-death" is spiritual transfiguration. In fact, Wagner himself referred to what we call the Prelude and *Liebestod* as, respectively, *Liebestod* and "*Verklärung*"—"transfiguration." Here, Isolde literally wills herself out of existence, Tristan, her "death-devoted" lover, having died in her arms just moments earlier. Musically the *Liebestod* recapitulates and completes the second act's interrupted "*Liebesnacht*" ("night of love"), wherein Tristan and Isolde's tryst was abruptly ended by the sudden arrival of Isolde's husband King Marke. As in the Prelude, the music begins softly and builds, almost in a single breath, to a thunderous climax. And even without the vocal line, the *Liebestod* makes its point, since, by the end, music and text, sound and sense, are one.

—Marc Mandel



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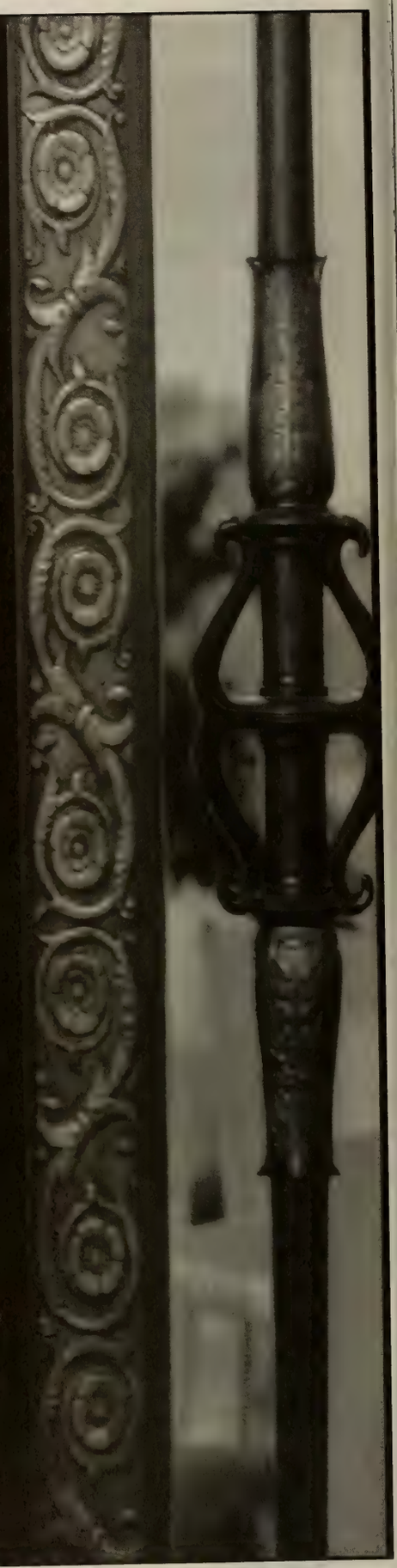
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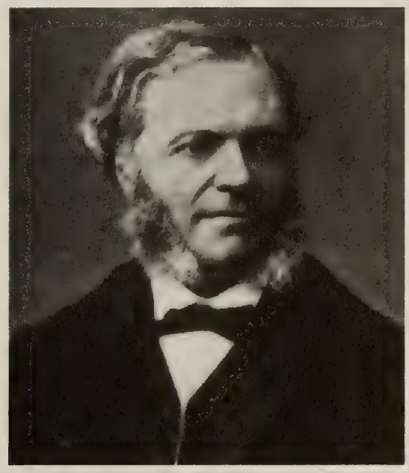


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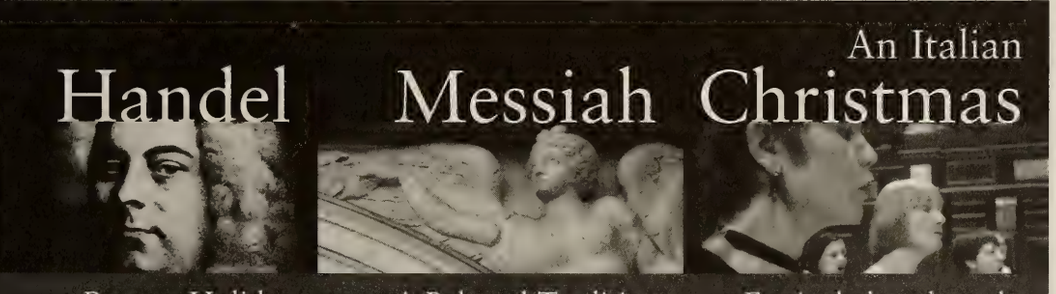
César Franck
Symphonic Variations for piano and orchestra



César-Auguste-Jean-Guillaume-Hubert Franck was born in Liège, Belgium, on December 10, 1822, and died in Paris on November 8, 1890. He composed his Symphonic Variations in 1885; the first performance took place in a concert of the Société Nationale de la Musique on May 1, 1886, with Franck conducting and Louis Diémer, the work's dedicatee, as soloist. Wilhelm Gericke led the first Boston Symphony performances, in Philadelphia and New York in January 1901, with soloist Courtlandt Palmer, subsequent performances being led by Max Fiedler (a single performance in Cambridge, in October 1910 with soloist Edith Thompson), Karl Muck (with Heinrich Gebhard—in February 1917, the BSO's first performances in Symphony Hall—and later with Arthur W. Locke), Henri Rabaud (with Alfred Cortot), Pierre Monteux (with E. Robert Schmitz, Bruce Simonds, and Robert Casadesus), Serge Koussevitzky (with Mieczyslaw Munz and F. Motte Lacroix), Charles Munch (with David Barnett, Jorge Bolet, Vlado Perlemuter, and Nicole Henriot-Schweitzer), Erich Leinsdorf (the most recent subscription performances, with André Watts in January 1969, followed by a performance in New York's Philharmonic Hall), Seiji Ozawa (also with Watts), and Charles Dutoit (the most recent Tanglewood performance, with Jean-Yves Thibaudet on August 9, 1992). In addition to the solo piano, the score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, and strings.

If he had died in 1880, at the age of fifty-eight, rather than in 1890, César Franck

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would be scarcely remembered today, and then just as a composer of church music of only the most parochial interest. He was a lifelong church organist and a distinguished teacher whose pupils—Vincent d'Indy prominently among them—accorded him reverent esteem. But suddenly, about 1880, Franck began producing virtually all of the works by which his name is remembered: the Symphony in D minor, several tone poems, the F minor piano quintet, the violin sonata, the string quartet, and a few splendid works for solo piano. Among the works of this period, the concerto-like set of orchestral variations that he called *Variations symphoniques* holds a prominent place.

Franck's mature style is compounded of richly chromatic harmony (derived from certain passages in Beethoven and more particularly Wagner), a predilection to cyclic form (in which thematic ideas from the beginning of a work recur in changing guises throughout), and an emotional state that one writer, Jean-Aubry, described as "serene anxiety," an overall calmness infused with constant twinges of harmonic and melodic tension.

Franck composed his Symphonic Variations for the pianist Louis Diémer in gratitude for his having performed the substantial piano part in the composer's tone poem *Les Djinns* in a Châtelet Concert. The result is a work that combines Franck's love of variation technique with a "finely and freely organized fantasia" (in Tovey's words). There is no obvious break between one variation and the next; rather, Franck enchains one section directly to the next, allowing a steady flow of tension and release.

At the outset the orchestra is presented in strong opposition to the soloist, the former with a characteristic dotted rhythm (in the strings) and the latter with a gently drooping melody anticipating the first part of the theme. Thus the basic dramatic conflict is presented at once. The second part of the theme—a simple idea in triple meter—is announced by pizzicato strings. All of this material becomes the basis for symphonic elaboration. The solo piano leads off with an extended treatment of the first theme over an arpeggiated left-hand part. After an orchestral response in which the dotted rhythm grows increasingly prevalent, the solo piano presents a full version of the waltz theme. From here on the piano part becomes a brilliantly virtuosic and decorative foil to the thematic working-out in the orchestra.

—Steven Ledbetter

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Claude Debussy
La Mer, Three symphonic sketches



Achille-Claude Debussy was born at St.-Germain-en-Laye, France, on August 22, 1862, and died in Paris on March 25, 1918. He began work on La Mer *during the summer of 1903 and completed the score in March 1905, though he continued to make revisions for many years. Camille Chevillard conducted the Lamoureux Orchestra in the first performance on October 15, 1905, in Paris. Karl Muck and the Boston Symphony Orchestra gave the American premiere on March 1, 1907, later BSO performances being led by Pierre Monteux, Serge Koussevitzky, Dimitri Mitropoulos, Richard Burgin, Charles Munch, Ernest Ansermet, Vladimir Golschmann, Jean Martinon, Pierre Boulez, Michael Tilson Thomas, Eugene Ormandy, Erich Leinsdorf, Joseph Silverstein (including the BSO's most Tanglewood performance, on August 20, 1982, though David Zinman led it there more recently on July 10, 1994, with the Minnesota Orchestra), Sir Colin Davis, Pascal Verrot, Seiji Ozawa, Marek Janowski, Bernard Haitink, and Robert Spano (the most recent subscription performances, in January 2000).* La Mer *is scored for two flutes and piccolo, two oboes and English horn, two clarinets, three bassoons and contrabassoon (the latter in the third movement only), four horns, three trumpets, two cornets à piston (third movement only), three trombones, bass tuba, timpani, cymbals, tam-tam, triangle, glockenspiel, bass drum, two harps, and strings. The string section Debussy hoped for was an unusually large one, including sixteen cellos.*

Debussy had very little real experience of the sea, and that usually from the vantage point of a sandy beach. Yet among the few views of his childhood that the unusually private composer vouchsafed to the world was the occasional affectionate reference to summer vacations at Cannes, where he learned to love the sea. His parents even made plans that he should become a sailor (a life that could hardly have suited him for long), but they were scotched when a certain Mme. Mauté, who was giving the nine-year-old boy piano lessons, discovered his musical talent, and within a year he was studying piano and theory at the Paris Conservatoire.

Still, when he came to write *La Mer* thirty years later, Debussy commented that he was able to draw upon "innumerable memories" and that these were "worth more than reality, which generally weighs down one's thoughts too heavily." In the meantime, Debussy's memories were charged with images drawn from literature and art. One hint of a source for the piece comes from the title Debussy originally thought of giving the first movement: "Calm sea around the Sanguinary Islands." This was, in fact, the title of a short story by Camille Mauclair that had apparently been published in 1893 ("Îles Sanguinaires" is the French name for Sardinia and Corsica). It is even conceivable that Debussy was thinking of writing a sea-piece using this title as early as the 1890s, though in fact the first clear reference to *La Mer* comes from a letter of September 12, 1903, to André Messager: "I am working on three symphonic sketches under the title *La Mer*: *Mer belle aux Îles Sanguinaires*; *Jeux de vagues*; and *La Vent fait danser la mer*." Only the second of these titles ("Play of the Waves") remained in the final version. The first came from Mauclair's story, to be changed in the end to "From Dawn to Noon on the Sea." The last ("The Wind Makes the Sea Dance") was later turned into the rather more neutral "Dialogue of the Wind and the Sea."

But the most direct inspiration for *La Mer* was probably from art. Debussy had admired the sea paintings of Turner, with their misty impalpability, which had been on display in Paris and which he may also have seen during London visits in 1902 and



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1903, shortly before he began composing *La Mer*. Still more influential were the Japanese artists Hokusai and Hiroshige, whose work became enormously popular in France by the end of the nineteenth century. When the score of *La Mer* was published, Debussy requested that the cover design include a detail of Hokusai's most famous print, "The Hollow of the Wave off Kanagawa," the part showing the giant wave towering above and starting to curve over in its downward fall, its foaming billows frozen in a stylized pattern that almost resembles leaves on a tree.

Debussy came to *La Mer* soon after the great success of his one completed opera *Pelléas et Mélisande*, performed to great acclaim in April 1902. In the following years, he showed a new confidence in his art, prolifically turning out the second set of *Fêtes galantes*, the first set of *Images* for piano, and the brilliant piano solo *L'Îsle joyeuse*, as well as *La Mer*. Moreover he may well have expected *La Mer* to be even more successful with the public than the opera had been, if only because the music was more assertive than that of the opera (whose whole dramatic point is inactivity, faithfully mirrored in the music). *La Mer*, for all of Debussy's modesty in calling it simply "three symphonic sketches," is nothing less than a full-fledged symphony, with interrelationships between the movements and an artful balance of tension and repose, climax and release. It has been called the greatest symphony ever written by a French composer.



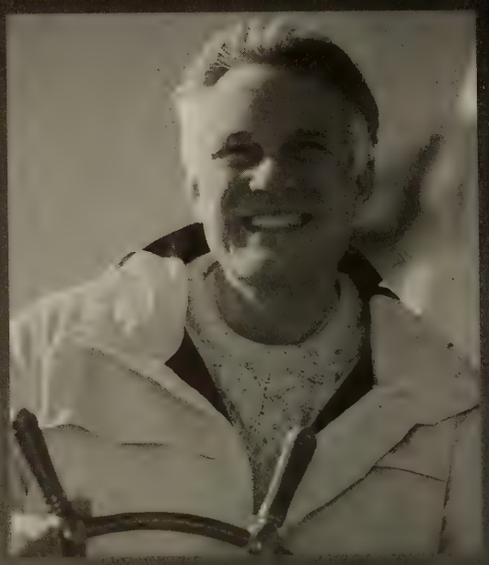
Hokusai's "Hollow of the Wave off Kanagawa"

But the work at its premiere caused violent controversy, with assessments ranging from "the composer's finest work" to "lifeless as dried plants in a herbarium." The rehearsals had been marked by overt objections from the members of the orchestra. Debussy later told Stravinsky that the violinists had tied handkerchiefs to the tips of their bows in rehearsal as a sign of ridicule and protest. Part of the reason may have been non-musical: Debussy was, at just that time, an object of scandal. In the autumn of 1903 he had met Emma Bardac, the wife of a banker. In June 1904 he left his wife and moved into an apartment with Bardac, where they lived for the rest of Debussy's life. In October his wife attempted suicide, and a number of Debussy's friends broke off relations with him.

The mixed impression of the premiere was reversed when Debussy himself conducted *La Mer* in Paris on January 19 and 26, 1908—even though he had never before conducted an orchestra. Yet, as he wrote later, "One of my main impressions is that I really reached the heart of my own music." The two performances were spectacularly successful in a way Debussy had not seen since the premiere of *Pelléas*. (To give credit where credit is, at least in part, due, the orchestra had been prepared by Eduard Colonne before the composer took over for the last rehearsals.)

By that time Karl Muck had already led the Boston Symphony Orchestra in the American premiere, on which occasion the reactions also covered a wide gamut. Kent Perkins, in the *Boston American*, decided that "one can see and hear the ocean better at Nahant or Marblehead Neck." Louis C. Elson, in the *Advertiser*, was sarcastically negative: "Frenchmen are notoriously bad sailors, and a Gallic picture of the sea is apt to run more to stewards and basins and lemons than to the wild majesty of Poseidon.... If this

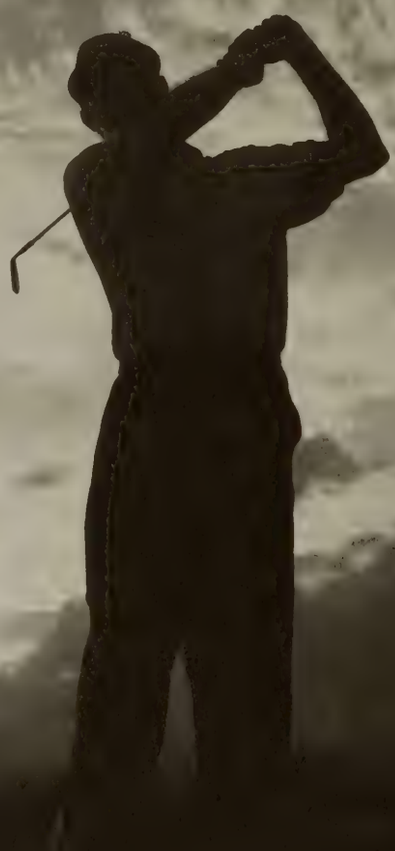
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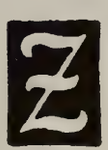
be Music we would much prefer to leave the Heavenly Maid until she has got over her Hysterics." But Philip Hale (later the BSO's program annotator), in the *Sunday Herald*, though unable to "explain" the piece, found it full of fascination: "The sketches are more than a remarkable tour de force; they are something more than essays in a strange language. The hearer must cast aside all theories about how music should be written; he must listen in good faith." Certainly *La Mer* has never been amenable to the simple summaries of formal elements such as "sonata form" that can at least give direction to the listener's perceptions of, say, a classical symphony. The use of orchestral color is more immediately identifiable than melodic shapes, though these play a crucial role in the work as well, and the harmonies are *sui generis*.

The first movement's title, "From Dawn to Noon on the Sea," is not intended to prescribe a particular program but merely to indicate a progression from near darkness, in which objects are indistinct, to brightness, in which they are clearly perceptible. (Debussy's friend Erik Satie, always a joker, and one who loved inventing elaborate titles for his own music, once commented to Debussy that he "particularly liked the bit at a quarter to eleven.") Debussy's pictorialism is wonderfully evocative in its suggestion of indistinct outlines that gradually appear to view, the light evidently breaking forth in the undulating tremolos of the strings just at the moment that the principal key, D-flat major, is established. The horns resound with melodic shapes using pentatonic scales over a moving cello line that is also pentatonic. Since this five-note scale is often used by composers to symbolize the orient, at least one commentator has suggested, possibly with tongue in cheek, that Debussy chose to open in this way because, of course, the sun rises in the east! A striking change comes with a new theme in the cellos, which seem at first to bring the motion to a halt and then proceed in wavelike triplets, which build to the movement's climax.

The second movement, "Play of the Waves," is a lighter scherzo, scored with extreme delicacy. It is a lighter interlude between the stormy and emphatic passions of the first and last movements.

"Dialogue of the Wind and the Sea" begins with an evident pictorial image: the waves softly surging up in the low strings, answered by the winds—the woodwinds, in fact—blowing high up in chromatic shrieks. The struggle of wind and waves is developed at length, turning to material drawn from the opening movement, and building to a brilliant sunlit conclusion.

—Steven Ledbetter



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The vast Wagner literature is constantly growing, but the most important books remain generally available even as they go in and out of print. If you know where to look, they also show up frequently either used or remaindered. Ernest Newman's indispensable four-volume *Life of Richard Wagner* has been reprinted in paperback (Cambridge University Press). Wagner's autobiography, *My Life*, is available in an English translation by Mary Whittall (also Cambridge University paperback). Robert W. Gutman's *Richard Wagner: The Man, his Mind, and his Music* is a particularly good modern biography (Harvest paperback). Also very good is Curt von Westernhagen's *Wagner: A Biography*, translated by Mary Whittall (Cambridge University paperback). Ernest Newman's *The Wagner Operas* (published originally in England as *Wagner Nights*) offers detailed historical and musical analysis of Wagner's operas from *The Flying Dutchman* through *Parsifal* (Knopf). Newman's *Wagner as Man and Artist*, a single-volume "psychological estimate" (Newman's own phrase), is still important, even though it was written early in the twentieth century, when much crucial research material was unavailable (Limelight paperback). *The New Grove Wagner*, in the series of volumes drawn from The New Grove Dictionary of Music and Musicians (1980 edition), has long provided a good concise introduction to the composer's life and music (Norton paperback). The original New Grove article was by Wagner scholars Carl Dahlhaus, Curt von Westernhagen, and Robert Bailey; the Norton paperback offered a revised version with added material by John Deathridge. Now (earlier this year, to be specific), the Wagner article by Barry Millington from the recently revised Grove (2001) has also been published in an independent paperback edition; likewise entitled *The New Grove Wagner*, as one of several volumes initiating a new series of paperbacks drawn from the revised Grove (Palgrave Macmillan). Millington is also the editor of *The Wagner Compendium: A Guide to Wagner's Life and Music* (Schirmer). Bryan Magee, whose thoughtful and thought-provoking

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Aspects of Wagner (Oxford University paperback) has long been essential reading, has more recently authored *The Tristan Chord: Wagner and Philosophy* (Owl Books paperback). *Wagner on Music and Drama*, edited by Albert Goldman and Evert Sprinchorn, offers a representative sampling of Wagner's own writings in the time-honored translations of William Ashton Ellis (Da Capo paperback). *Wagner: A Documentary Study*, compiled and edited by Herbert Barth, Dietrich Mack, and Egon Voss, is an absorbing and fascinating collection of pictures, facsimiles, and prose, the latter drawn from the writings and correspondence of Wagner and his contemporaries (Oxford University Press; out of print, but well worth seeking). An intriguing recent volume is the *Wagner Handbook* edited by Ulrich Müller and Peter Wapnewski, in a translation introduced and edited by John Deathridge. This includes a wide variety of essays on the history of research into Wagner's life, on the composer's works and their reception, and on Wagner's persona and influence as both composer and writer (Harvard University Press). Other relatively recent additions to the Wagner bibliography include Derek Watson's *Richard Wagner* (Schirmer), Martin Gregor-Dellin's *Richard Wagner: His Life, his Work, his Century* (Harcourt, Brace, Jovanovich), and *The Wagner Companion*, a useful collection of essays assembled by Peter Burbridge and Richard Sutton (Cambridge University paperback).

Recordings of the Prelude to *Parsifal* include those by Daniel Barenboim with the Chicago Symphony Orchestra (Teldec), Giuseppe Sinopoli with the Dresden Staatska-

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pelle (Deutsche Grammophon), Georg Solti with the Vienna Philharmonic (London), and Arturo Toscanini with the NBC Symphony Orchestra (RCA, monaural). Even more important than Toscanini's NBC Symphony recording is his stunning 1935 concert performance, in remarkably good sound, of the Prelude and Good Friday Music from *Parsifal* with the BBC Symphony Orchestra (originally issued on EMI Références). Also historically important is the extended series of *Parsifal* excerpts recorded by Karl Muck in 1927 and 1928 in the Bayreuth Festspielhaus and Berlin (budget-priced Naxos Historical, two discs, also including orchestral excerpts recorded with the Berlin Philharmonic in 1913 by Alfred Hertz, who led the first American staging of the opera in 1903 at the Met, and a 1927 recording of the Good Friday Spell led by the composer's son, Siegfried Wagner, with bass Alexander Kipnis, tenor Fritz Wolff, and the Bayreuth Festival Orchestra). For a recording of the complete opera, good choices are James Levine's with the Metropolitan Opera Orchestra and Chorus, Plácido Domingo in the title role, Jessye Norman as Kundry, Kurt Moll as Gurnemanz, and James Morris as Amfortas (Deutsche Grammophon), and the famous 1962 Bayreuth Festival performance led by Hans Knappertsbusch with Jess Thomas as Parsifal, Irene Dalis as Kundry, Hans Hotter as Gurnemanz, and George London as Amfortas (Philips).

There are recordings of the Prelude and *Liebestod* (orchestra only) from *Tristan und*

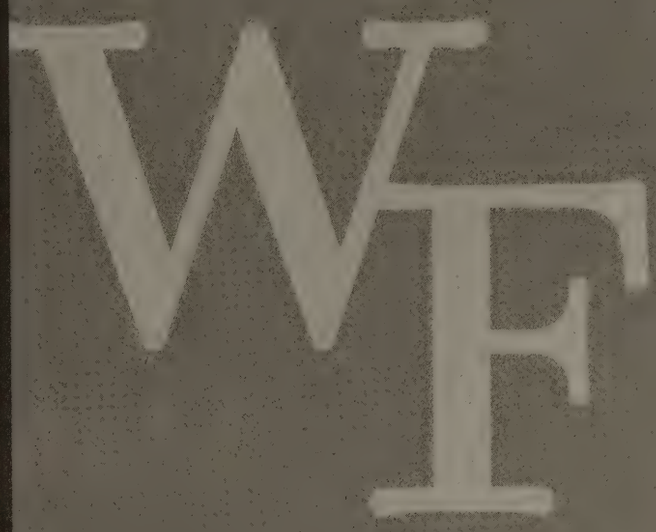
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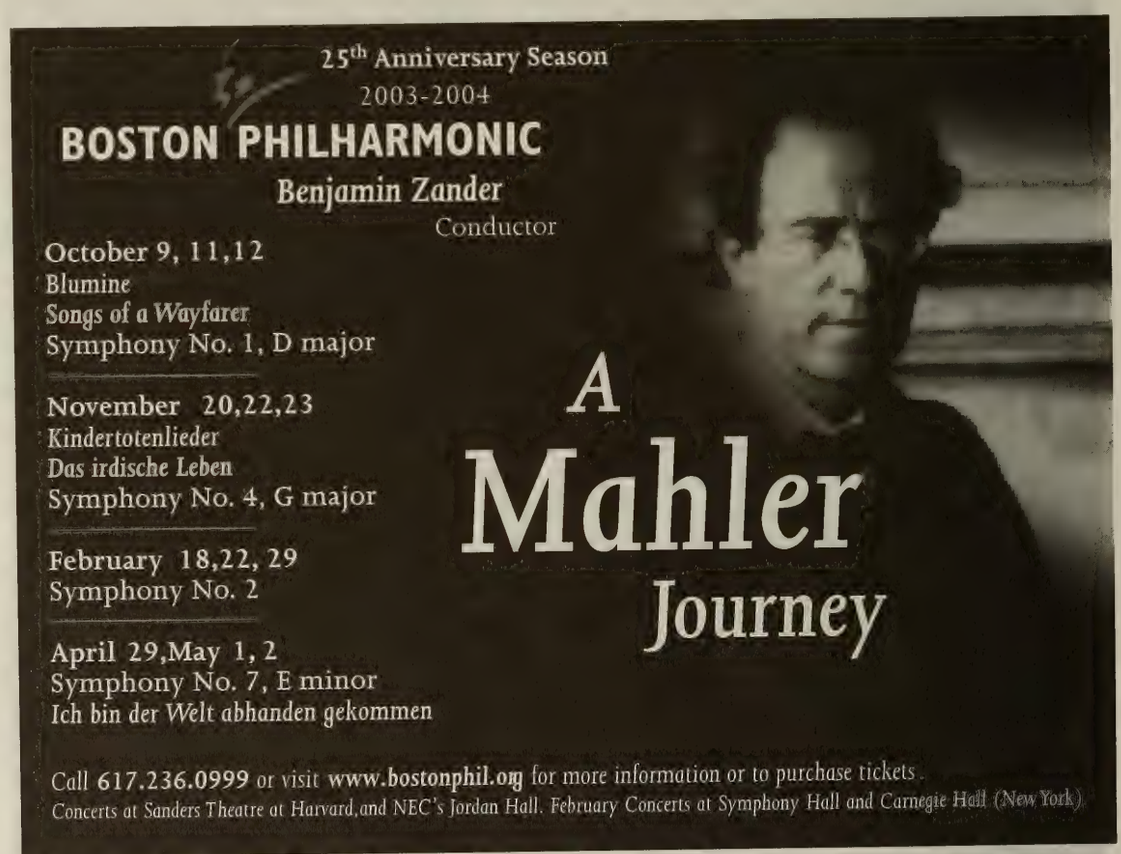
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Edward Lockspeiser's *Debussy: His Life and Mind*, in two volumes, is the standard study of the composer (Macmillan). *The life of Debussy* by Roger Nichols is in the useful series "Musical lives" (Cambridge paperback; Beethoven, Berlioz, Mahler, Mozart, Schubert, and Strauss are among the other composers represented in that series). Nichols provided the Debussy article for the 1980 edition of The New Grove Dictionary of Music and Musicians. The Debussy entry in the revised Grove (2001) is by François Lesure and Roy Howat. The recent compendium *Debussy and his World*, edited by Jane F. Fulcher, includes an essay by Brian Hart on "The Symphony in Debussy's World: A Context for his Views on the Genre and Early Interpretations of *La Mer*" (Princeton University paperback). Still interesting and useful for its wealth of contemporary documentation is Léon Vallas's *Claude Debussy: His Life and Works*, translated from the French by Maire and Grace O'Brien and published originally in 1933 (Dover paperback). Marcel Dietschy's *La Passion de Claude Debussy*, edited and translated—as *A Portrait of Claude Debussy*—by William Ashbrook and Margaret G. Cobb, is another useful biographical study (Oxford). *Le Martyre de Saint-Sébastien* and *La Mer* are both discussed



in the useful BBC Music Guide *Debussy Orchestral Music* by David Cox (University of Washington press).

Bernard Haitink has recorded *La Mer* with the Concertgebouw Orchestra of Amsterdam (Philips). The Boston Symphony Orchestra has recorded *La Mer* four times: under the direction of Colin Davis (in 1982, for Philips), Charles Munch (1956; RCA), Pierre Monteux (1954; RCA), and Serge Koussevitzky (1938-39; RCA). The many other recordings of *La Mer* include entries by Pierre Boulez with the Cleveland Orchestra (first for Sony, later for Deutsche Grammophon), Charles Dutoit with the Montreal Symphony (Decca), Esa-Pekka Salonen with the Los Angeles Philharmonic (Sony Classical), and George Szell with the Cleveland Orchestra (Sony).

For music from *Le Martyre de Saint-Sébastien*, you might try Esa-Pekka Salonen with the Los Angeles Philharmonic (Sony Classical) or Charles Dutoit with the Montreal Symphony Orchestra (Decca). Guido Cantelli made fine recordings in 1954 of both *La Mer* and the Symphonic Fragments from *Le Martyre de Saint-Sébastien* with the Philharmonia Orchestra (Testament).

If you can find a copy, one of the best things to read about César Franck in English is Laurence Davies's *César Franck and his Circle* (Houghton Mifflin). Davies also wrote a biography of Franck, now out of print, for the "Master Musicians" series. John Trevitt's article on Franck in The New Grove Dictionary of Music and Musicians (1980) was retained for the recently revised Grove (2001). Standard older biographies of Franck include those by the composer Vincent d'Indy, who was himself a pupil of Franck, and by Léon Vallas, in English translations by Rosa Newmarch and Hubert Foss, respectively. Donald Francis Tovey's program note on the Symphonic Variations is in his *Essays in Musical Analysis* (Oxford). Available recordings of the Symphonic Variations include, listed alphabetically by pianist, Robert Casadesus's with Eugene Ormandy and the Philadelphia Orchestra (Sony Classical), Alfred Cortot's with Landon Ronald and the London Philharmonic Orchestra (from 1934, either on budget-priced Naxos Historical, or on Philips in the "Great Pianists of the 20th Century" volume devoted to that pianist), Philippe Entrement's also with Ormandy and the Philadelphia Orchestra (Sony Classical), Leon Fleisher's with George Szell and the Cleveland Orchestra (CBS/Sony), Arthur Rubinstein's with Alfred Wallenstein and the Symphony of the Air (RCA), and Francois-Joel Thiollier's with Roberto Benzi and the Arnhem Philharmonic (budget-priced Naxos).

—Marc Mandel

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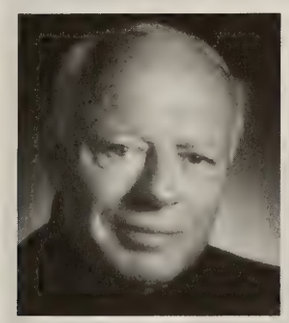
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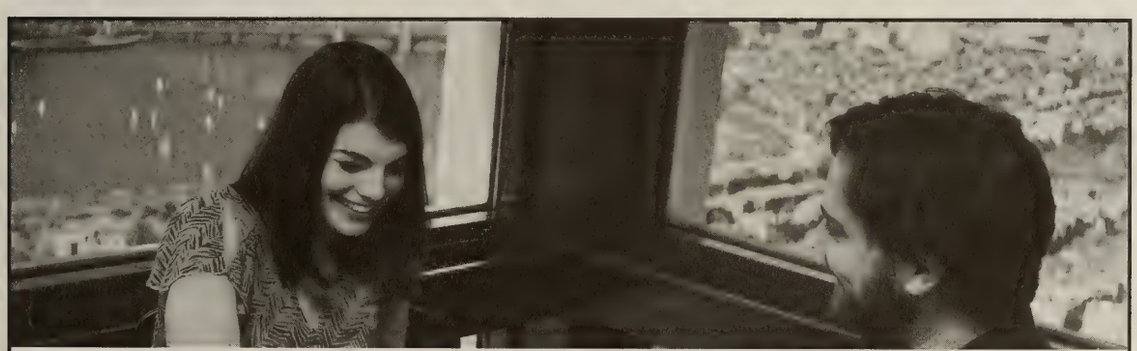
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Bernard Haitink



The Amsterdam-born conductor Bernard Haitink is currently Music Director of the Sächsische Staatskapelle Dresden, a position he took up in August 2002, and Principal Guest Conductor of the Boston Symphony Orchestra. Previous posts include music directorships of the Royal Opera, Covent Garden (1988-2002), the Concertgebouw Orchestra of Amsterdam (1964-88), Glyndebourne Festival Opera (1978-88), and the London Philharmonic (1967-79). Mr. Haitink also makes regular guest appearances with the world's leading orchestras. In the season 2003-04 he will give concerts with the Dresden Staatskapelle at their home in the Semper Oper, Dresden, and tour widely with the orchestra throughout Europe and Japan. He also toured in the summer of 2003 with the European Union Youth Orchestra, of which he was music director from 1994 to 1999. In addition he will lead tours with the Royal Concertgebouw Orchestra and the Vienna Philharmonic. During the calendar year 2004 Mr. Haitink will conduct a special series of concerts at London's Barbican Hall to mark his 75th birthday, performing with the Dresden Staatskapelle, Berlin Philharmonic, Vienna Philharmonic, Royal Concertgebouw, and London Symphony orchestras. Bernard Haitink has recorded widely for Philips, Decca, and EMI, including complete cycles of Mahler, Bruckner, Beethoven, Brahms, and Schumann with the Concertgebouw Orchestra and extensive repertoire with the Berlin Philharmonic, the Vienna Philharmonic, and the Boston Symphony Orchestra. With the BSO he has recorded the four Brahms symphonies, orchestral works of Ravel, and Brahms's Piano Concerto No. 2 with soloist Emanuel Ax. His discography also includes many opera recordings with the Royal Opera and Glyndebourne, as well as with the Bayerischer Rundfunk

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and Dresden Staatskapelle. His most recent recordings are releases of live performances with the Orchestre National de Radio France (Debussy's *Pelléas et Mélisande* and Mahler's Sixth Symphony) for the Naïve label. Mr. Haitink has received many international awards in recognition of his services to music, including an honorary KBE and Companion of Honour in the United Kingdom, and the House Order of Orange-Nassau in the Netherlands. Bernard Haitink made his Boston Symphony Orchestra debut in February 1971 and became Principal Guest Conductor of the orchestra in 1995. As the BSO's Principal Guest Conductor he has led the orchestra in Boston, New York, at Tanglewood, and on tour in Europe. Later this month he leads the orchestra in three programs on three successive evenings at Carnegie Hall.

Emanuel Ax



Emanuel Ax captured public attention in 1974 when, at age twenty-five, he won the First Arthur Rubinstein International Piano Competition in Tel Aviv. He won the Michaels Award of Young Concert Artists in 1975 and four years later took the coveted Avery Fisher Prize. He has been an exclusive Sony Classical recording artist since 1987. His releases include a two-piano Rachmaninoff program with Yefim Bronfman; the Brahms Piano Concerto No. 2 with Bernard Haitink and the Boston Symphony Orchestra; discs of Haydn, Brahms, and Astor Piazzolla; and John Adams's *Century Rolls* with the Cleveland Orchestra for Nonesuch. Throughout the 2003-04 season at Carnegie Hall, Mr. Ax will focus on the music of Debussy. This season-long "Perspectives" series features Mr. Ax performing with the BSO, with the Juilliard Orchestra and Charles Dutoit, three chamber music concerts at Zankel Hall, and a solo recital. These programs also feature world premieres of three Carnegie Hall commissions. Emanuel Ax performs works by such contemporary composers as Tippett, Henze, Hindemith, Laderman, Lieberson, Schwantner, Bolcom, Previn, and Copland, and gave the world premieres of Adams's *Century Rolls* with the Cleveland Orchestra; Christopher Rouse's *Seeing* with the New York Philharmonic; Bright Sheng's *Red Silk Dance* with the Boston Symphony; Sheng's *Song and Dance of Tears* with Yo-Yo Ma, David Zinman, and the New York Philharmonic; Krzysztof Penderecki's *Resurrection* with the Philadelphia Orchestra, and Melinda Wagner's *Extremity of Sky* with the Chicago Symphony and Daniel Barenboim. Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies in the Pre-College Division of Juilliard were greatly supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. His piano teacher was Mieczylaw Munz. Additionally, he attended Columbia University, where he majored in French. Mr. Ax resides in New York City with his wife, the pianist Yoko Nozaki. They have two children together, Joseph and Sarah. Emanuel Ax has been a regular guest with the Boston Symphony Orchestra since his BSO debut at Tanglewood in 1978, appearing most recently in subscription concerts in April 2003 and at Tanglewood this past August. Later this month he travels with Bernard Haitink and the orchestra to Carnegie Hall for a further performance of Franck's Symphonic Variations.

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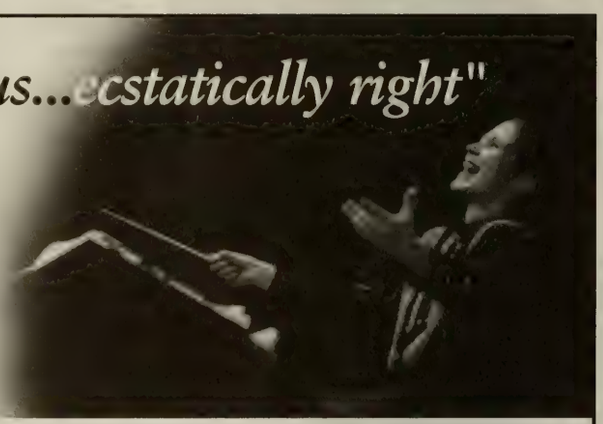


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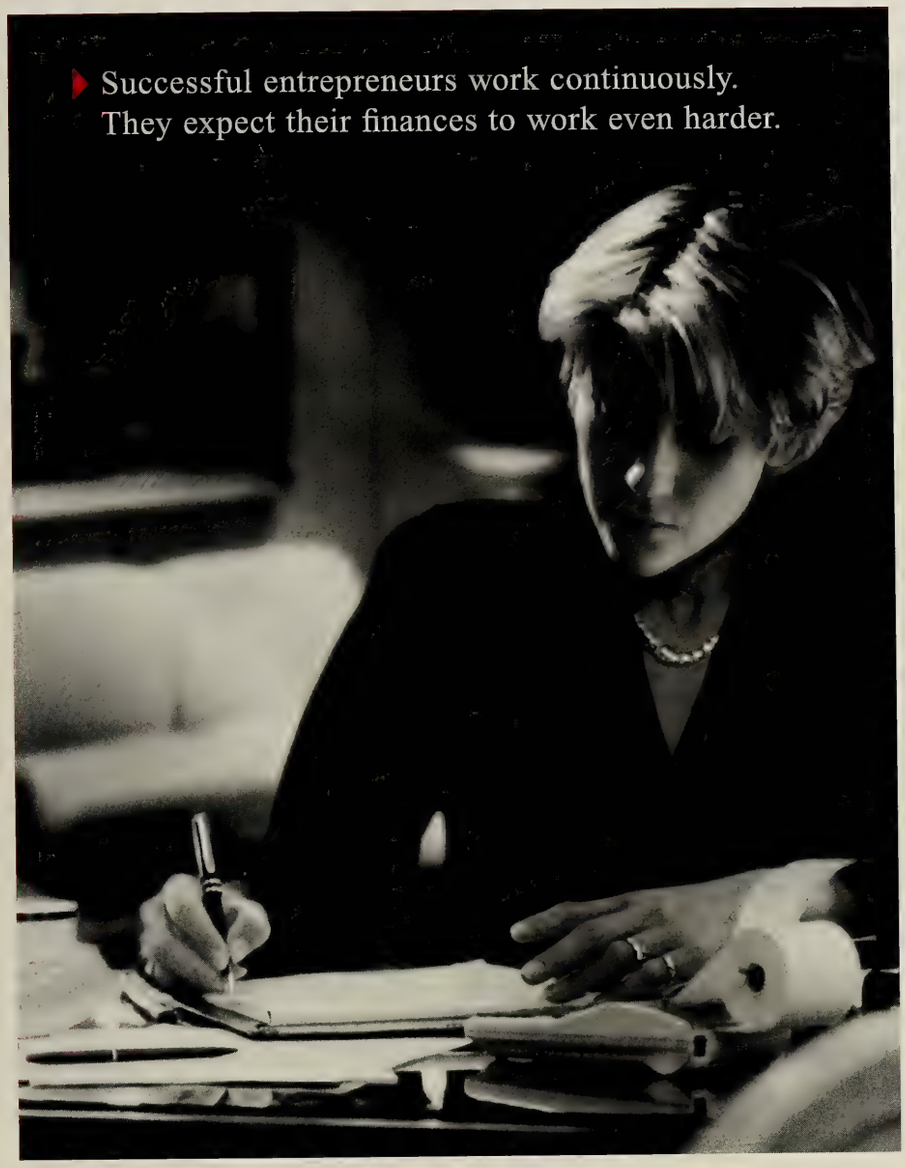
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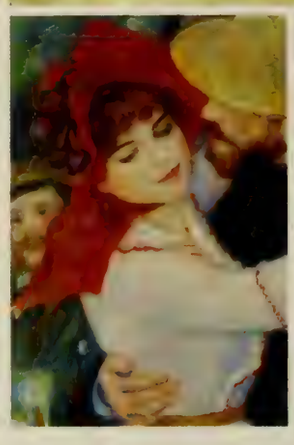
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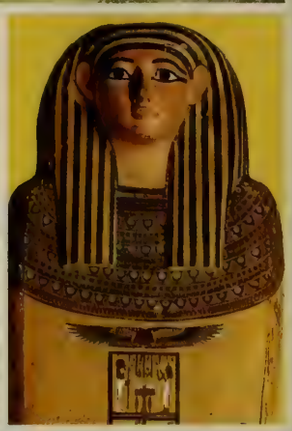
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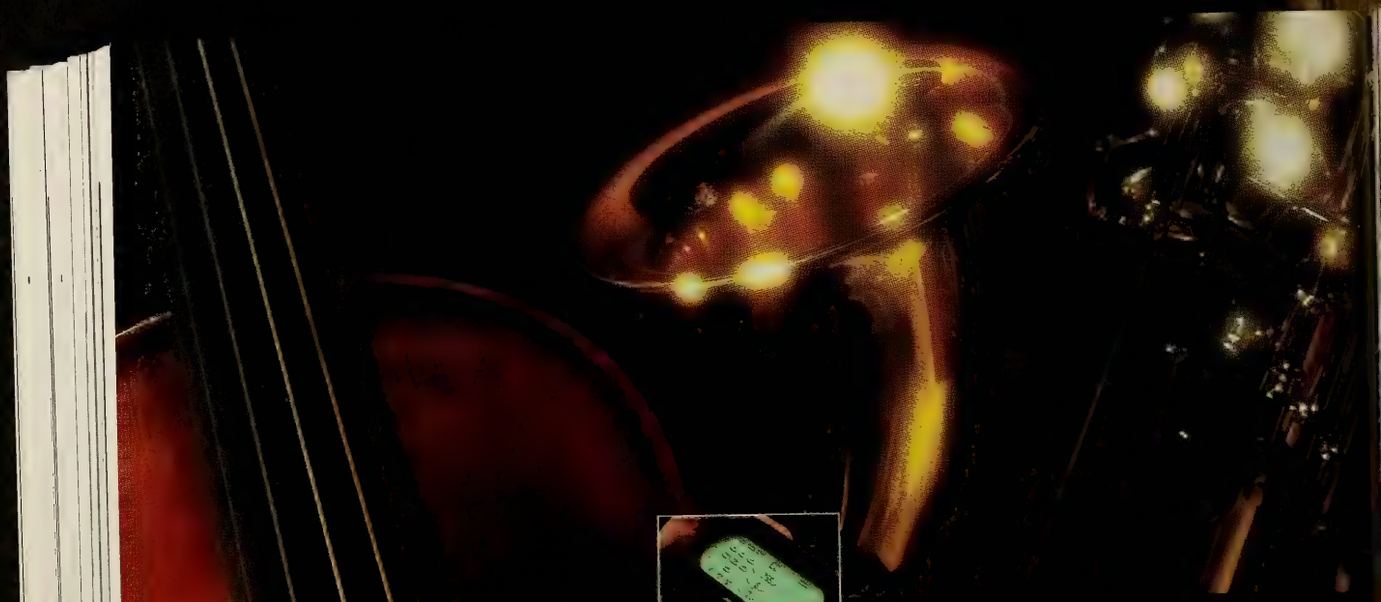
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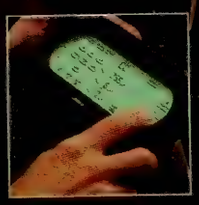
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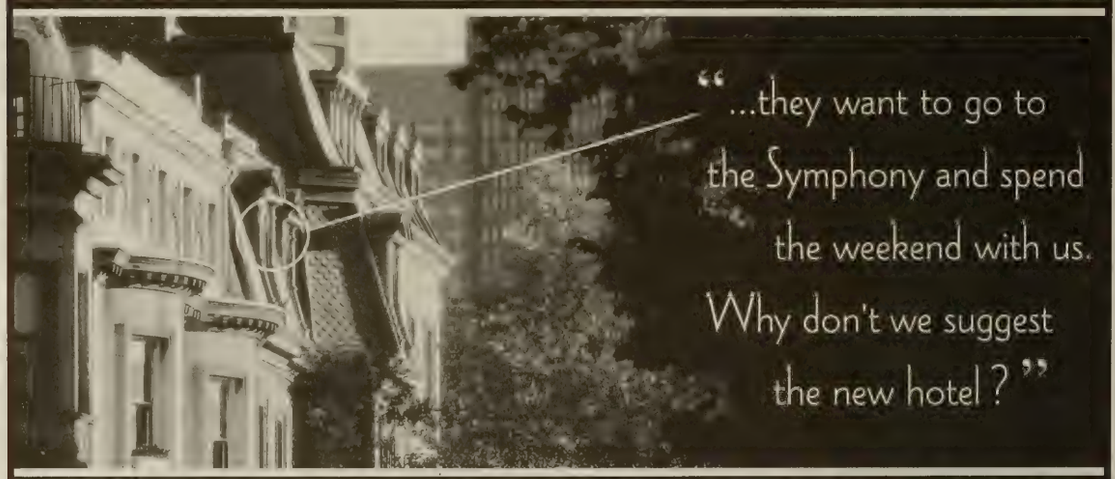
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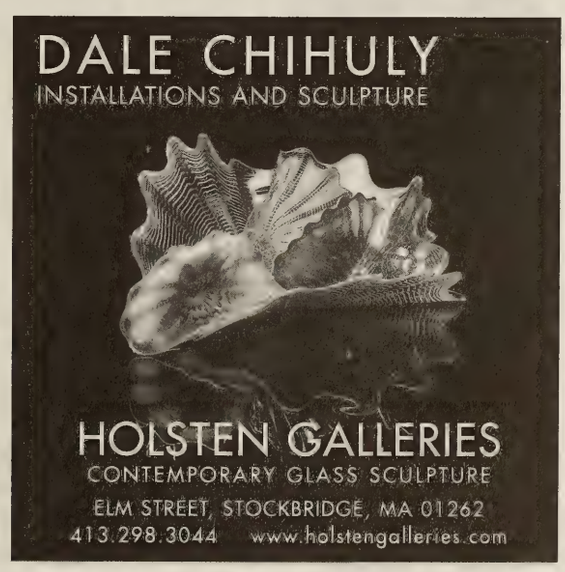
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NEXT PROGRAM...

Thursday, October 16, at 8
Saturday, October 18, at 8

Pre-Concert Talks by
Marc Mandel, BSO Director
of Program Publications

BERNARD HAITINK conducting
LORRAINE HUNT LIEBERSON, mezzo-soprano
SIMON KEENLYSIDE, baritone
NATHALIE STUTZMANN, contralto
GERALD FINLEY, baritone
JOHN TOMLINSON, bass-baritone
ALFRED WALKER, bass-baritone
JAMES DANNER, boy soprano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

DEBUSSY — *Pelléas et Mélisande*, Lyric Drama in Five Acts, based on the play by Maurice Maeterlinck (complete concert performance with supertitles)

Characters in order of vocal appearance:

Golaud ..... Gerald Finley
Mélisande ..... Lorraine Hunt Lieberson
Geneviève, *mother of Pelléas and Golaud* ..... Nathalie Stutzmann
Arkel, *King of Allemonde* ..... John Tomlinson
Pelléas ..... Simon Keenlyside
Yniold, *Golaud's son by his first wife* ..... James Danner
A Shepherd ..... Alfred Walker
A Physician ..... Alfred Walker

For his final BSO program this season, Principal Guest Conductor Bernard Haitink leads concert performances of Debussy's great opera *Pelléas et Mélisande*, featuring, among an outstanding cast, Lorraine Hunt Lieberson in her role debut as Mélisande and the English baritone Simon Keenlyside in his BSO debut as Pelléas. The story, from a play by the Belgian dramatist Maurice Maeterlinck, is of a lost princess's quietly powerful effect on two brothers of contrasting personalities (Golaud and Pelléas), and the tragic outcome. Debussy's fable-like, magical music drama, his sole completed work in the genre, evokes the enchanted but psychologically nuanced world of Maeterlinck's play with music of supple and shimmering beauty.

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This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

Thursday 'A'—October 16, 8-11:15
Saturday 'A'—October 18, 8-11:15

BERNARD HAITINK conducting
LORRAINE HUNT LIEBERSON, mezzo-soprano (Mélisande)
SIMON KEENLYSIDE, baritone (Pelléas)
NATHALIE STUTZMANN, contralto (Geneviève)
GERALD FINLEY, baritone (Golaud)
JOHN TOMLINSON, bass-baritone (Arkel)
ALFRED WALKER, bass-baritone (The Doctor; The Shepherd)
JAMES DANNER, boy soprano (Yniold)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

DEBUSSY	*Pelléas et Mélisande* (concert performance with supertitles)

Tuesday 'C'—October 28, 8-10
Thursday 'B'—October 30, 8-10
Saturday 'B'—November 1, 8-10

SIR CHARLES MACKERRAS conducting
STEVEN ANSELL, viola

ALL-BERLIOZ PROGRAM	*Symphonie fantastique* *Harold in Italy*, for viola and orchestra

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Tuesday 'B'—November 4, 8-10
Thurday 'D'—November 6, 8-10
Friday 'B'—November 7, 1:30-3:30
Saturday 'A'—November 8, 8-10

HANS GRAF conducting
CLAUDIO BOHÓRQUEZ, cello

TCHAIKOVSKY	*The Tempest*
SHOSTAKOVICH	Cello Concerto No. 1
TCHAIKOVSKY	Symphony No. 2, *Little Russian*

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Sunday, November 16, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

SCHUBERT	String Trio in B-flat, D.471
RANDS	Concertino for Oboe and Ensemble
STRAVINSKY	*L'Histoire du soldat* (complete)

Wednesday, November 19, at 7:30 p.m. (Open Rehearsal)
Thursday 'A'—November 20, 8-9:50
Friday 'A'—November 21, 1:30-3:20
Saturday 'B'—November 22, 8-9:50

SIR COLIN DAVIS conducting

HAYDN	Symphony No. 72
ELGAR	Symphony No. 2

Friday 'B'—November 28, 1:30-3:25
Saturday 'A'—November 29, 8-9:55
Tuesday 'C'—December 2, 8-9:55

KURT MASUR conducting
YEFIM BRONFMAN, piano

BEETHOVEN	*Leonore* Overture No. 3
BEETHOVEN	Piano Concerto No. 3
SHOSTAKOVICH	Symphony No. 1

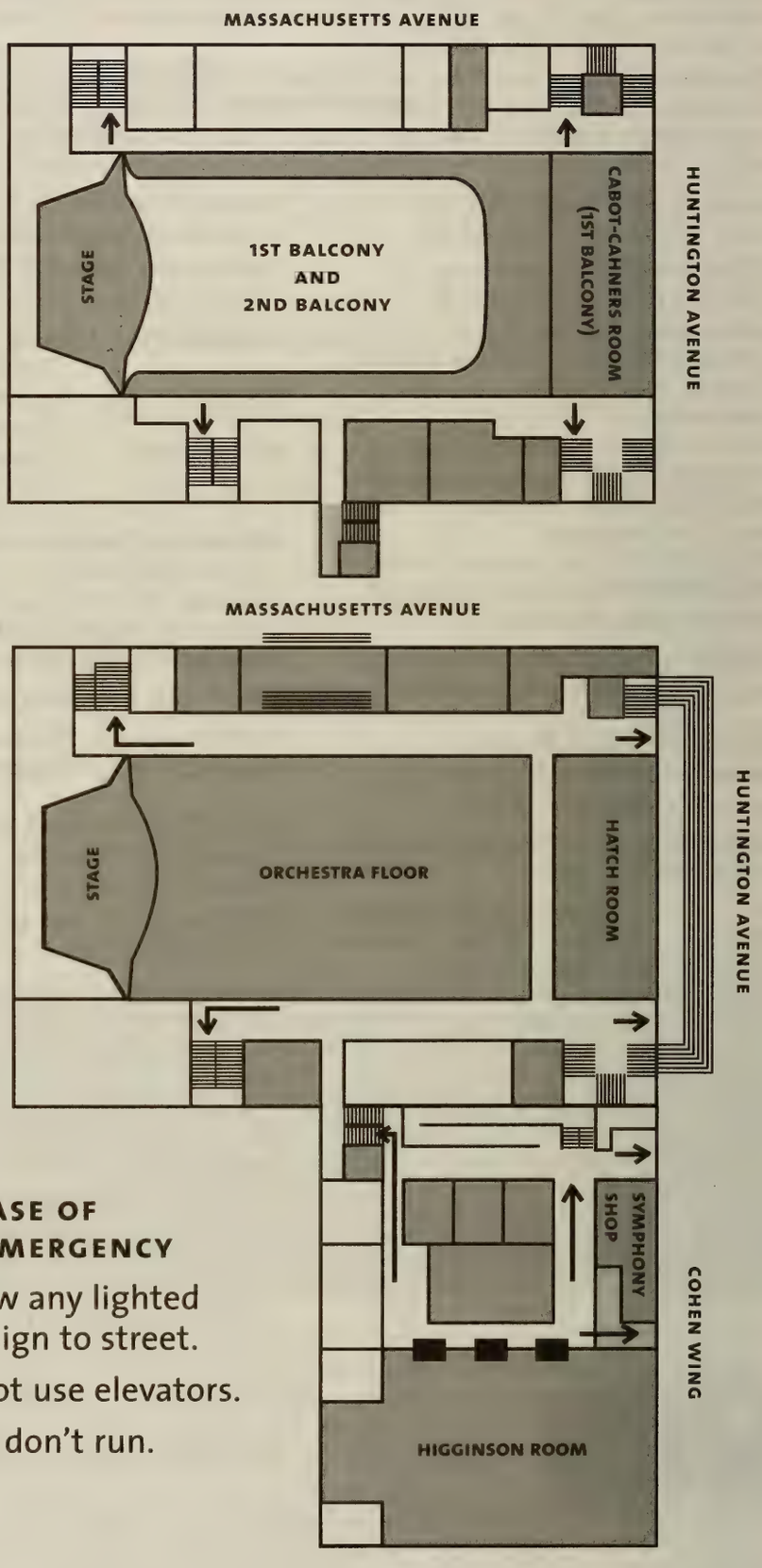
Friday Evening series—Wednesday, December 3, 8-10:10
Thursday 'C'—December 4, 8-10:10
Saturday 'B'—December 6, 8-10:10

KURT MASUR conducting
LINCOLN CENTER JAZZ ORCHESTRA with WYNTON MARSALIS
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MARSALIS	*All Rise*

Programs and artists subject to change.

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

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THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

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FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TTD/TTY (617) 638-9289.

LATECOMERS will be seated by the patron service staff during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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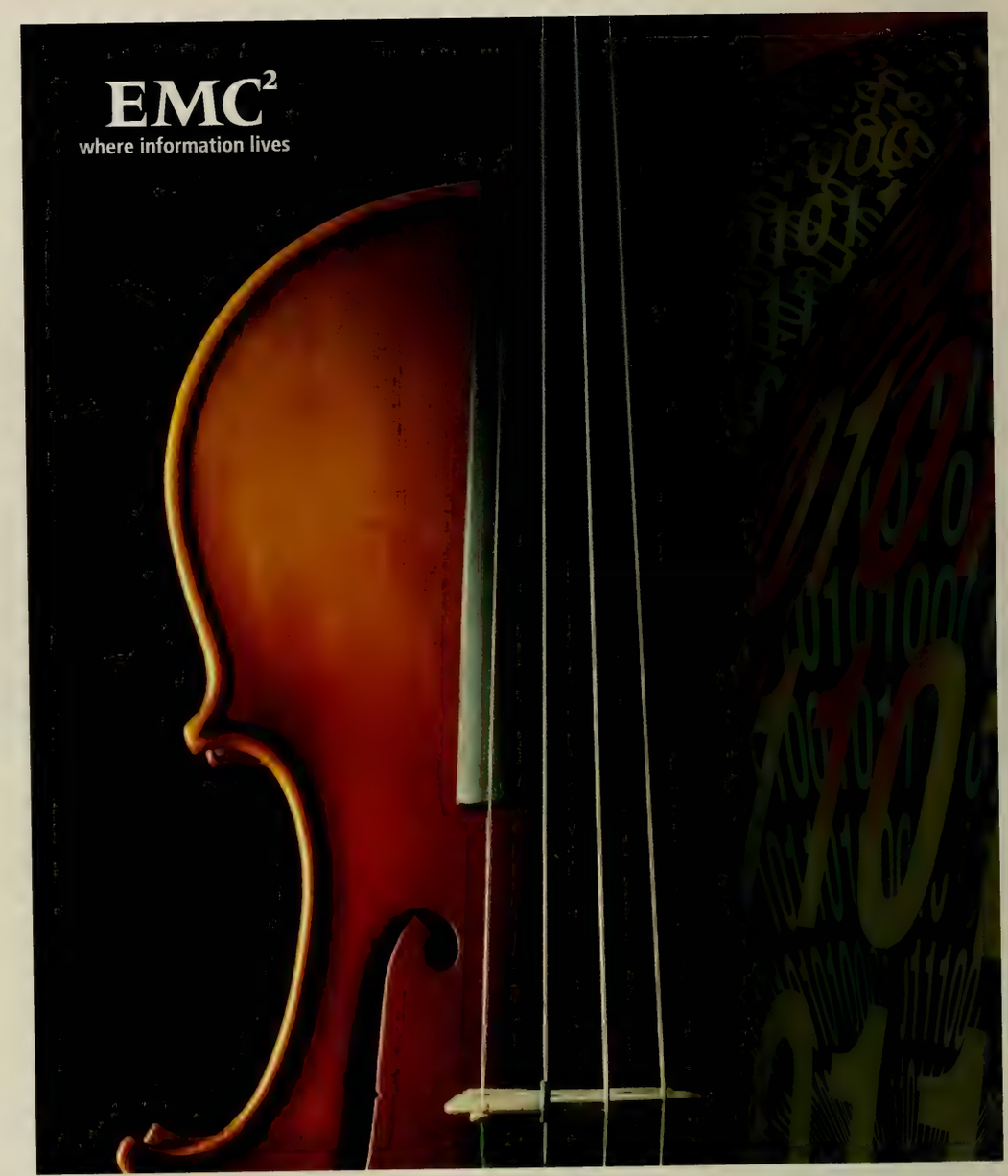
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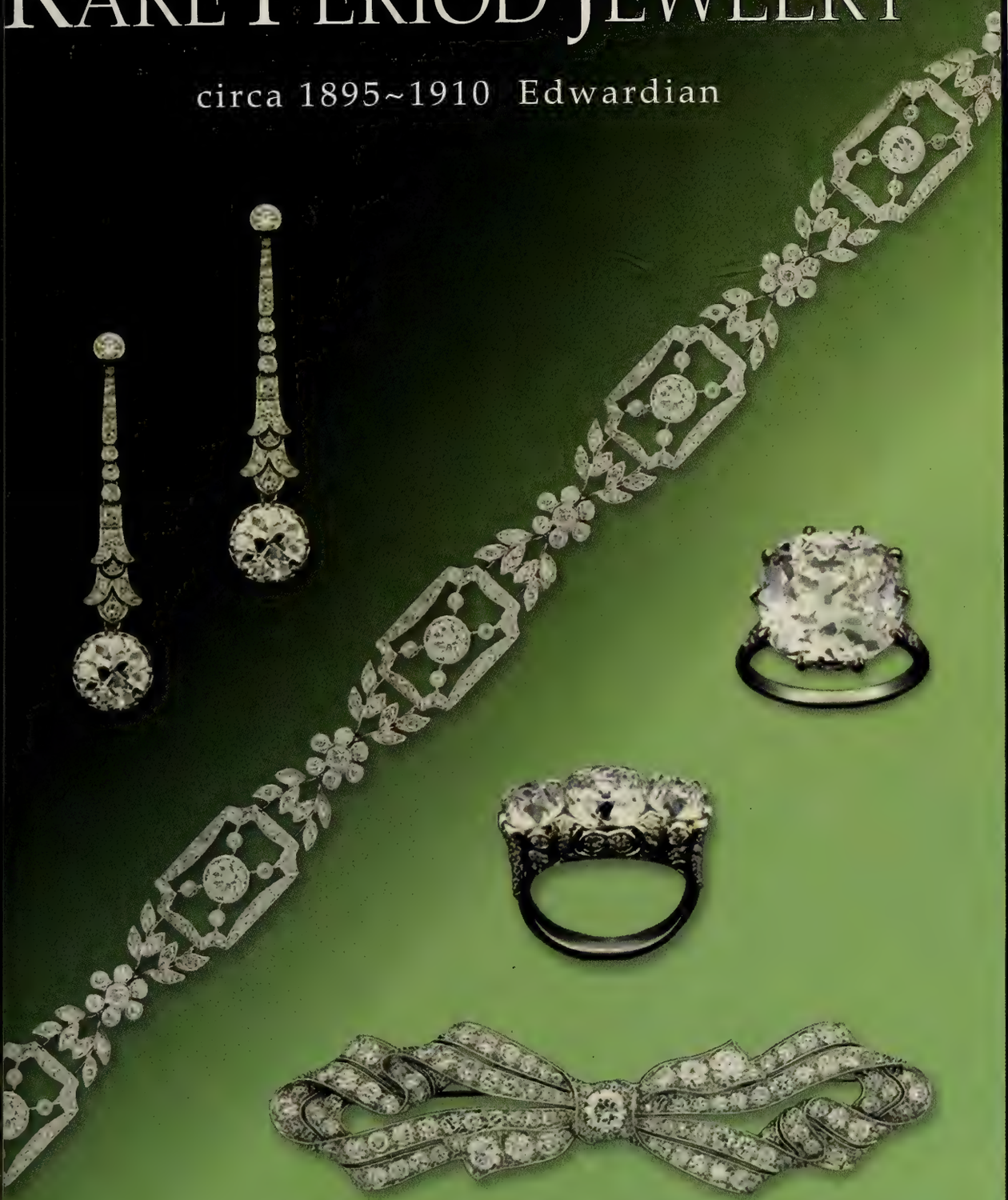
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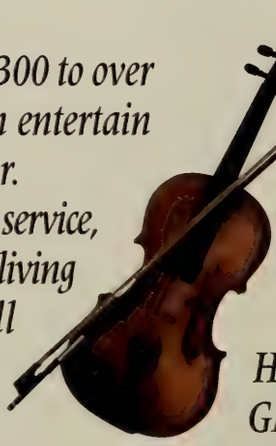
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BSO

UBS Launches Long-term Sponsor Relationship with BSO

The BSO proudly welcomes UBS, one of the world's leading financial services firms, as the BSO's exclusive season sponsor for the 2003-04 through 2005-06 seasons at Symphony Hall. "We are honored that UBS has selected the BSO as its only major symphony orchestra sponsorship in the United States," said Mark Volpe, BSO Managing Director. "UBS is highly regarded in the global cultural community for its commitment to the arts, and we are proud to be their partner in Boston." "Both UBS and the BSO are leading world-class institutions that have deep roots in the Boston community," said Mark B. Sutton, President and Chief Operating Officer, UBS Financial Services Inc. "With nearly 500 employees and a 125-year history in Boston, UBS is truly excited to enter into a long-term partnership with one of the city's most celebrated cultural institutions." In addition to its strong commitment to the visual arts, including its highly regarded UBS Art Collection, the firm has long distinguished itself for its support of the performing arts. UBS is the proud sponsor of the Zurich Opera; the Zurich Ballet; the London Symphony Orchestra; the multicultural Paléo Festival Nyon, Switzerland's largest open-air music festival; and the stunningly theatrical Bregenz Festival. UBS has also been a partner of the annual Verbier Festival & Academy in the Valais Alps since its creation in 1994.

EMC Becomes bso.org Sponsor

Now in its second year as the host of the BSO's website, Hopkinton-based EMC Corporation, the world leader in network information storage and information management software, has officially become the sponsor of www.bso.org. Last season, www.bso.org, the most visited symphony orchestra website in the world, received over 3 million unique visits, up 16% from the 2002-03 season, and including a staggering 500,000 unique visits from around the globe for the launch of the BSO's "Online Conservatory" last February. The site averages nearly 8,000 unique visits a day, a figure that more than doubles around key ticket public-sale dates. EMC Corporation, a longtime BSO corporate supporter and a major sponsor since 1999, has played a vital role with the BSO in managing the rapid growth and success of www.bso.org as an online box office and global communications vehicle for the BSO.

"'Pelléas et Mélisande' in French Art and Politics: A Colloquium" Friday, October 17, 2003

In conjunction with the BSO's concert performances of Debussy's *Pelléas et Mélisande* this week, the Harvard Department of Music, the Minda de Gunzburg Center for European Studies at Harvard University, the Cultural Services of the French Consulate in Boston, and the Boston Symphony Orchestra present "*Pelléas et Mélisande* in French Art and Politics: A Colloquium" on Friday, October 17, at Harvard's Minda de Gunzburg Center for European Studies at 27 Kirkland Street in Cambridge. For details, please see page 21 of this program book.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. To start the season, BSO Director of Program Publications Marc Mandel discusses music of Beethoven on October 3 and 4; music of Wagner, Debussy, and Franck on October 9 and 10; and Debussy's *Pelléas et Mélisande* on October 16 and 18. Also this month, BSO Publications Associate Robert Kirzinger discusses Wagner, Debussy, and Franck (October 11, 17), and the California-based

conductor/scholar Charles Barber discusses music of Berlioz (October 28, 30; November 1). This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

Chamber Music Teas at Symphony Hall

The BSO is pleased to continue offering its popular Chamber Music Teas featuring members of the Boston Symphony Orchestra on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance. Doors open at 1:30 p.m. and the concert starts at 2:30 p.m. Subscriptions to all six concerts—to take place October 31, December 5, February 20, March 5, April 2, and April 23—are available at $72. Single tickets are $14. For more information, or to order tickets, please call SymphonyCharge at (617) 266-1200.

The BSO Salutes MetLife Foundation

The Boston Symphony Orchestra salutes MetLife Foundation for its exemplary three-year commitment to supporting BSO youth education programs. Established by MetLife in 1976, MetLife Foundation continues a 130-year tradition of corporate contributions and community involvement. Since its inception, MetLife Foundation has contributed more than $230 million to support health, educational, civic, and cultural organizations and programs throughout the country. Recognizing the vital role the arts play in building healthy communities, MetLife Foundation contributes to the arts and culture across the United States by focusing on increasing opportunities for young people, reaching broader audiences through inclusive programming and making the arts more accessible for people of all abilities. Since

On Display in Symphony Hall

The history of Symphony Hall and the Boston Symphony Orchestra is documented throughout the public spaces of Symphony Hall in an exhibit that displays hidden treasures from the BSO Archives, bringing to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall, and its grand opening on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the early formation of the orchestra; the Boston Pops; radio and television broadcasting history; and the use of Symphony Hall as a recording venue. The exhibit also explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series, as well as many non-musical activities including political events, travelogues, movie screenings, and a variety of trade shows. Shown at left is a 1900 photograph of pianist Harold Bauer, a frequent soloist with the BSO between 1900 and 1937 (photo by Gessford). At right is a 1936 charcoal drawing by Gerome Brush of Richard Burgin, the BSO's concertmaster from 1920 to 1962.





The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue and Huntington Avenue corridors, and on the first balcony along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

1990, the Foundation has contributed over $30 million to support arts education. BSO education programs currently serve over 60,000 students statewide, offering high-quality exposure to music and the arts, helping school systems implement education reform in the arts, and providing teachers with specialized training in and a broad spectrum of resources for arts education. The BSO extends its deepest gratitude for MetLife Foundation's investment in our educational programs, in young people throughout Massachusetts, and in the future of classical music.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

BSO Members in Concert

MusicWorks, founded by BSO violist Mark Ludwig, begins its 2003-04 season on Sunday, October 19, at 3 p.m. with a concert featuring BSO associate principal clarinet Thomas Martin, pianist Virginia Eskin, and violinist Irina Moresceau in music of Bartók, Brahms, Lutosławski, and Gubaidulina at South Congregational Church in Pittsfield, MA. A 1 p.m. master class with Virginia Eskin for up-and-coming talent from the Berkshire Music School will precede the concert. Tickets are $25 ($20 seniors and students). Call 1-866-266-2746 or visit www.musicworksintheberkshires.org for more information.

BSO members Douglas Yeo, serpent, and Suzanne Nelsen, bassoon, are among the members of Berlioz Historical Brass, participating in "Berlioz, Before and Beyond" along with the King's Chapel Choir and organist James Busby in the King's Chapel Concert Series, Sunday, October 19, at 5 p.m. at King's Chapel, School and Tremont Streets, Boston. The program includes the world premiere of Clifford Bevan's *Les Mots de Berlioz* (based on Berlioz's correspondence describing the first performance of his *Messe solennelle*), as well as excerpts from the *Messe solennelle* and music by Handel, Cherubini, DuMont, and Roze. Suggested donation is $12 ($6 students and seniors). For more information visit www.kings-chapel.org or call (617) 227-2155.

Founded by BSO percussionist Frank Epstein, Collage New Music, David Hoose, music director, opens its 2003-04 season on Sunday, November 2, at 7:30 p.m. at the C. Walsh Theatre, Suffolk University, at 55 Temple Street behind the State House on Beacon Hill, with a program including Steve Mackey's *Micro-Concerto*, Ryan Gallagher's *Burning in Water, Drowning in Fire*, Donald Sur's *Catenas* I-III, Gregg Wramage's *in shadows, in silence*, and Elliott Carter's *Triple Duo*. Tickets are $20 ($7 students and seniors). For more information call (617) 325-5200 or visit www.collagenewmusic.org.

BOSTON SYMPHONY ORCHESTRA

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.



BOSTON SYMPHONY ORCHESTRA 2003-2004

James Levine
Music Director Designate
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

‡Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames
David and Ingrid Kosowsky chair

*Valeria Vilker Kuchment
Theodore W. and Evelyn Berenson Family chair

*Tatiana Dimitriades
Stephanie Morris Marryott and Franklin J. Marryott chair

*Si-Jing Huang
Catherine and Paul Buttenwieser chair

*Nicole Monahan
Mary B. Saltonstall chair

*Wendy Putnam
Kristin and Roger Servison chair

*Xin Ding
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

*Alexander Velinzon

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Rosemary and Donald Hudson chair

Richard C. and Ellen E. Paine chair, fully funded in perpetuity

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Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

** Participating in a system of rotated seating*
‡ On sabbatical leave
§ Substitute player

*James Orleans

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

*John Stovall

*Benjamin Levy

Flutes

Principal
Walter Piston chair, endowed in perpetuity in 1970

Fenwick Smith
Acting Assistant Principal
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Acting Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

§Linda Toote

Oboes

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Scott Andrews
Thomas and Dola Stemberg chair

Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

Daniel Katzen
Elizabeth B. Storer chair

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Richard Mackey
Hamilton Osgood chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Peter Chapman
Ford H. Cooper chair

Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Benjamin Wright

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity

Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity

J. William Hudgins
Barbara Lee chair

Timothy Genis
Acting Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp

Ann Hobson Pilot
Principal

Voice and Chorus

John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians

‡Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

Assistant Conductor

Anna E. Finnerty chair, fully funded in perpetuity

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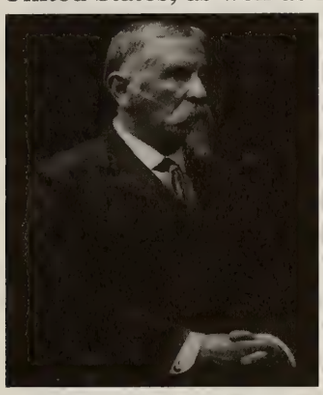
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A Brief History of the Boston Symphony Orchestra

Now in its 123rd season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

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century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, and Sir Michael Tippett. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. The first American-born conductor to hold that position, he was named Music Director Designate in the spring of 2002 and will become the orchestra's fourteenth music director in the fall of 2004.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director Designate*
Bernard Haitink, *Principal Guest Conductor*
Seiji Ozawa, *Music Director Laureate*
123rd Season, 2003-2004

Thursday, October 16, at 8
Saturday, October 18, at 8

BERNARD HAITINK conducting

LORRAINE HUNT LIEBERSON, mezzo-soprano
SIMON KEENLYSIDE, baritone
NATHALIE STUTZMANN, contralto
GERALD FINLEY, baritone
JOHN TOMLINSON, bass-baritone
ALFRED WALKER, bass-baritone
JAMES DANNER, boy soprano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

DEBUSSY — *Pelléas et Mélisande*, Lyric Drama in Five Acts, based on the play by Maurice Maeterlinck (complete concert performance with supertitles)



Design by Jusseaume for the last scene of Act IV in the original 1902 production

Characters in order of vocal appearance:

Golaud ..... Gerald Finley
Mélisande ..... Lorraine Hunt Lieberson
Geneviève, *mother of Pelléas and Golaud* ..... Nathalie Stutzmann
Arkel, *King of Allemonde* ..... John Tomlinson
Pelléas ..... Simon Keenlyside
Yniold, *Golaud's son by his first wife* ..... James Danner
A Shepherd ..... Alfred Walker
A Physician ..... Alfred Walker
Sailors and Maidservants ..... Tanglewood Festival Chorus, John Oliver, conductor

A synopsis of the opera begins on page 17.
There will be an intermission after Act III.

Denise Massé, vocal coach
Elena Doria, musical coach for James Danner
Frank Corliss, rehearsal pianist
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Juan Urrea, supertitles technician
Kayo Iwama, supertitles caller

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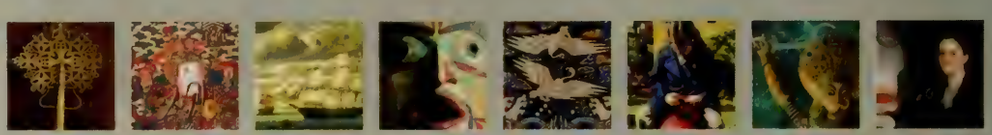
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Synopsis of the Opera

ACT I

Scene 1 (A forest): Prince Golaud, grandson of the old and blind King Arkel of Allemonde, has lost his way while hunting in the forest. He hears the sound of weeping and finds a young woman sitting by a well. She is frightened: "Don't touch me, or I'll throw myself into the water." Golaud's attempts to question her yield little information: her name is Mélisande, she has run away, the glittering thing in the water is a crown she has thrown away, and she would rather die than have it back. Golaud at last persuades her that she cannot stay in the forest alone and to come away with him.


BSO Archives

Mary Garden, the first Mélisande

Scene 2 (A room in the castle): Geneviève, Golaud's mother, reads to Arkel a letter that Pelléas, her son by a later marriage, has received from Golaud. In it, Golaud recounts his finding of Mélisande and tells that even though they have been married for six months he still hardly knows more about her than on the day he met her. He wants to bring her home but is afraid of Arkel because in marrying Mélisande he has gone counter to the King's plans for a dynastically useful marriage. If he is forgiven, a lamp should be lit on one of the castle towers. Arkel is resigned to the idea that destiny had other plans for Golaud. Pelléas enters and asks permission to visit his dying friend Marcellus, but Arkel denies him this, pointing out that Pelléas's own father is also desperately ill and that a father is more important than a friend. As Pelléas leaves in silence, Geneviève tells him to light the lamp on the tower.

Scene 3 (A garden outside the castle): Geneviève and Mélisande are in the garden, which Mélisande finds oppressively somber and dark, just like the forests that surround the castle. Pelléas enters and says there will be a storm later. We hear the singing of sailors in the distance, and Mélisande recognizes the ship that is getting ready to leave the harbor as the one that brought her here. Geneviève leaves. Pelléas offers Mélisande his hand as they prepare to leave, but she refuses. He says he may be leaving tomorrow. "Oh, why are you leaving?" And on that question the curtain falls.

ACT II

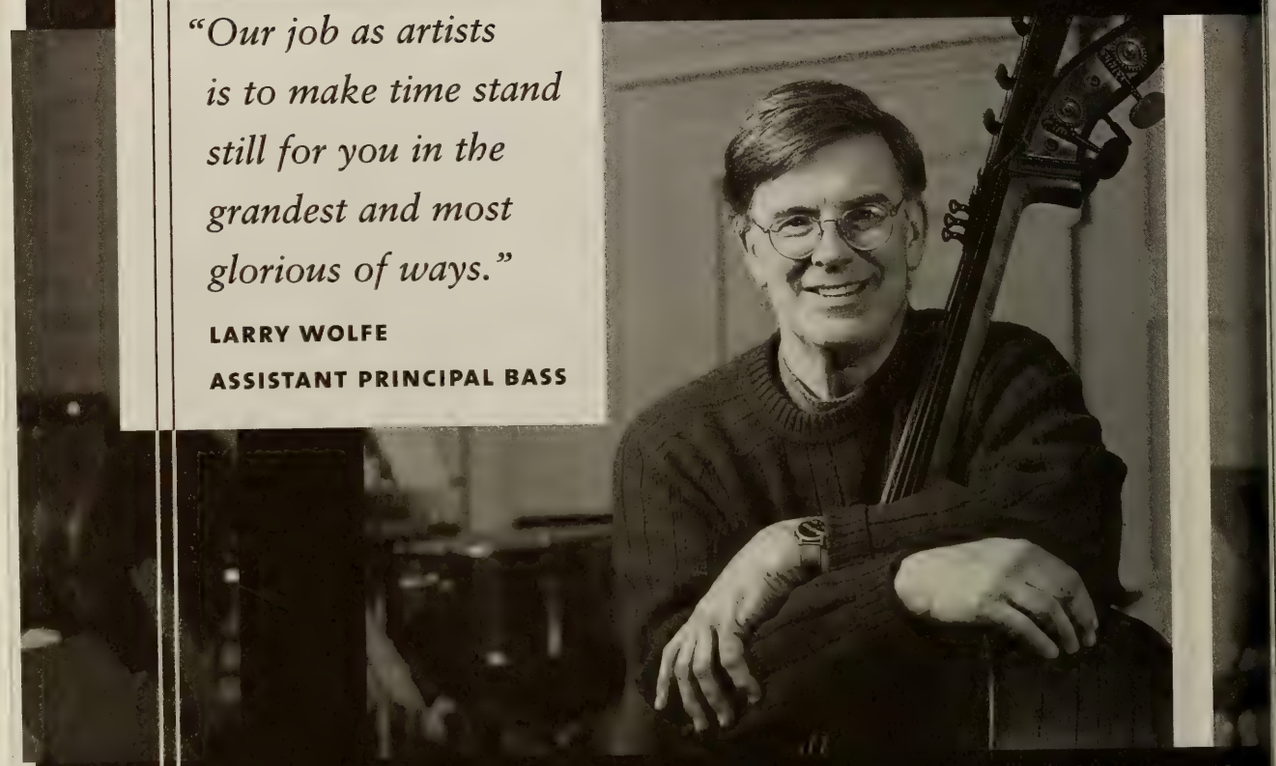
Scene 1 (A well in the park): Pelléas has taken Mélisande to a well he likes to visit to escape the midday heat. Mélisande tries to reach the water with her hand, but cannot quite manage it; however, her long hair falls into the water, which excites Pelléas's attention. Pelléas quizzes her about her first meeting with Golaud. Mélisande plays with her wedding ring, tossing it into the air, until, just as the clock strikes noon, it falls into the well. "What will we tell Golaud?" "The truth, the truth."

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Scene 2 (Golaud's bedroom): Golaud is in bed, cut and bruised, because, unaccountably, his horse had thrown him just as the clock struck noon. Mélisande tries to make him more comfortable, then suddenly begins to cry. She cannot explain, it is just that she does not feel happy or healthy at the castle. No, no one has hurt or offended her, not the King, not Geneviève, not Pelléas. As he takes her hands in a gesture of tenderness, Golaud notices that she is not wearing her wedding ring. It slipped off, she says, when she was in a cave by the sea, gathering shells for Golaud's son Yniold. Golaud, in a rage, orders Mélisande to go at once to find the ring. She is afraid to go alone. "Then take someone, take Pelléas."

Scene 3 (A grotto): Pelléas and Mélisande are in the cave on their pointless quest, but Pelléas insists that she take a good look so that she can describe the place. Mélisande is frightened by the sight of three men asleep, and Pelléas explains that there is a famine and these must be poor people who have taken refuge in the cave. Once again he offers Mélisande his hand as they climb out, and again she refuses.

ACT III

Scene 1 (Mélisande's window): As Mélisande sits at her window combing her hair, Pelléas arrives. He asks her to lower her hair and winds it around himself. Golaud enters and tells them to stop playing. "You are a couple of children!"

Scene 2 (The vaults below the castle): Golaud takes Pelléas deep into the castle vaults so that he might experience the smell of death arising from the stagnant water. As they prepare to climb out, Pelléas, near suffocation, reaches his hand toward Golaud, but Golaud refuses it. "Give me your arm instead."

Scene 3 (At the entrance to the vaults): Pelléas and Golaud emerge into the clear, breathable air of a sunlit morning. Pelléas has missed the meaning of their journey to the precipice. Golaud tells him to avoid Mélisande, but not too obviously—"*sans affectation, d'ailleurs, sans affectation.*"



Design by Ronsin for the cave by the sea in the original 1902 production

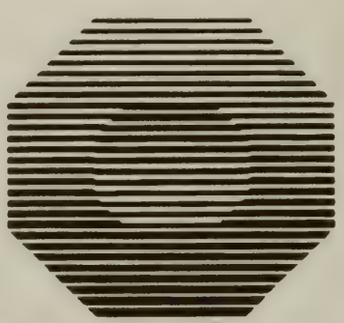
Scene 4 (Mélisande's window): Just outside Mélisande's window, Golaud enters with Yniold and proceeds to question his son about Pelléas and Mélisande, with whom he spends a good deal of time. The interrogation goes badly: Golaud has no feeling for the indirections of a child's distractible mind. Losing patience, he hurts Yniold's arm and seeks to pacify him with the promise of a bow and arrows. He then stands Yniold on his shoulders and has him look into Mélisande's window. And yes, Pelléas is there. As Golaud's questioning becomes more urgent and anxious, Yniold becomes terrified. Realizing he will learn nothing, Golaud sets Yniold down and, dragging the boy with him, leaves in a fury.

INTERMISSION

ACT IV

Scene 1 (A room in the castle): Pelléas asks Mélisande to meet him after nightfall. He tells her that his father is recovering, that he recognized him and told him that he has the look of those not destined to live long and that he must travel.

Scene 2: Arkel enters and says to Mélisande, whom he pities, that now that Pelléas's father is out of danger, life at the castle should become sunnier. Golaud comes in. He has blood on his forehead, but when Mélisande offers to wipe his brow he pushes her away and says that her flesh disgusts him. He tells her to find his sword. "No," he says scornfully, "I am not going to kill you. I don't use the sword for such things." In a rage he becomes obsessive about her eyes and the "great innocence" Arkel professes to see in them. He forces her to her knees and, seizing her by the hair, pulls her from right to left, from front to back. He attaches no importance to "that": he will wait to see what opportunity chance will bring.



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Scene 3 (The park): Yniold is in the park, trying to pry a ball out from under a rock, but it is too heavy. A flock of sheep approaches. They try to turn toward the right, but the shepherd forces them into another direction. Why have they suddenly stopped bleating, Yniold asks the shepherd: "Because it is not the way to the stable." Without quite knowing what, Yniold senses that something is deeply wrong, and he runs off.

Scene 4 (A well in the park): Pelléas arrives for one last meeting with Mélisande before acting on his father's advice to leave. For the first time he is uneasy about what has passed between them. Mélisande arrives, and after a while Pelléas comes back to the subject of his impending departure. "Why are you always talking about leaving?" "Don't you know that it's because I love you?" There follows a radiant duet. Suddenly they hear the gates of the castle being locked for the night, then the sound of Golaud's footsteps in the dark. Pelléas and Mélisande kiss in combined desperation and ecstasy. Golaud kills Pelléas. Mélisande runs away, pursued by Golaud.

ACT V

(Mélisande's bedroom) Mélisande is in bed recovering from childbirth and the wound she received in the melee with Golaud. The physician reassures Arkel and Golaud that she will quickly recover, but Arkel knows better. Golaud is full of remorse: "I killed for no reason, they kissed like children, they were brother and sister." Mélisande, waking, asks Arkel whether anyone else is in the room. Hesitantly, he tells her that Golaud is there as well, and Mélisande is astonished that he has not made himself known to her. Golaud begins to question Mélisande: did she love Pelléas? "Yes, of course." Did she love him with a forbidden love? Unable to believe her when she says that they were not guilty, he continues his ever more frantic demands for "the truth." Arkel and the physician quiet Golaud down. Mélisande, exhausted, is too weak to raise her arms to take her child. The women servants enter silently and range themselves against the wall. At the moment of Mélisande's quiet death they fall to their knees. Arkel reflects on the deep sadness of it all and orders that the infant be removed from the room. "It is now her turn."

"'Pelléas et Mélisande' in French Art and Politics: A Colloquium" Friday, October 17, 2003

In conjunction with the BSO's concert performances of Debussy's *Pelléas et Mélisande* on October 16 and 18, the Harvard Department of Music, the Minda de Gunzburg Center for European Studies at Harvard University, the Cultural Services of the French Consulate in Boston, and the Boston Symphony Orchestra present "*Pelléas et Mélisande* in French Art and Politics: A Colloquium" on Friday, October 17, at Harvard's Minda de Gunzburg Center for European Studies at 27 Kirkland Street in Cambridge. From 1:30-3 p.m., Patrice Higonnet of the Harvard Art Department and Henri Zerner of Harvard's Department of Art History and Architecture will discuss "*Pelléas et Mélisande* in Context." From 3:30-5:15 p.m., Katherine Bergeron (University of California at Berkeley), David Grayson (University of Minnesota), and Jann Pasler (University of California at San Diego) will discuss "*Pelléas et Mélisande* as Opera and Drama." From 5:30-7 p.m., Simon Keenlyside, Gerald Finley, and John Tomlinson, cast members from the BSO's performances of *Pelléas*, will discuss "*Pelléas et Mélisande* in Performance." Admission is free of charge. Please visit the BSO's website at www.bso.org for more information.



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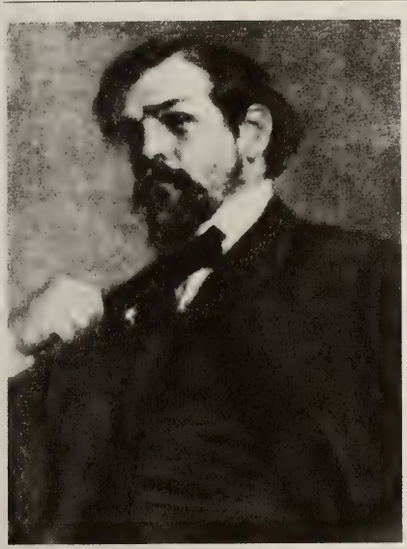
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Claude Debussy
Pelléas et Mélisande, Lyric Drama in Five Acts
after Maurice Maeterlinck's Play



Achille-Claude Debussy was born on August 22, 1862, at Saint Germain-en-Laye, Department of Seine-et-Oise, France, and died in Paris on March 25, 1918. He began work on this, his only completed opera, in September 1893, having read Maeterlinck's play shortly after its publication in 1892, seen it in Paris in May 1893, and obtained the author's permission in August 1893. On August 17, 1895, Debussy declared that he had completed the composition of Pelléas*; however, it was only in 1898 when the Paris Opéra-Comique accepted the work for performance that he set about producing a full orchestral score. When the work was actually in rehearsal nearly four years later, Debussy undertook a number of revisions, notably the lengthening, necessary for technical reasons, of several of the orchestral interludes between scenes. The premiere took place on April 30, 1902. André Messager conducted, Albert Carré was the stage director, the sets and costumes were by Lucien Jusseaume and Eugène Ronsin, and the cast included Jean Périer and Mary Garden in the title roles, Hector Dufranne as Golaud, and Félix Vieuille as Arkel. The first American production was presented on February 19, 1908, by Oscar Hammerstein at the Manhattan Opera House: Cleofonte Campanini conducted, and the cast was again built around Périer, Garden, and Dufranne, but now with Vittorio Arimondi as Arkel. Boston first experienced* Pelléas *when the Hammerstein company brought its production for two performances in April 1909, but with Charles Dalmorès as Pelléas and Vieuille as Arkel. These are the first BSO performances of Debussy's opera, though the orchestra has previously played orchestral excerpts under the direction of Pierre Monteux (January 1957), Erich Leinsdorf (leading an orchestral suite of his own devising, in October 1962 and then again in January 1992), Bernard Haitink (April 1992, in memory of Olivier Messiaen), and Seiji Ozawa (February 1999).*



Maurice Maeterlinck, c.1890

Pelléas et Mélisande *has seven singing roles: Golaud (baritone), Mélisande (soprano), Geneviève (mezzo-soprano), Arkel (bass), Pelléas (tenor), Yniold (soprano), a physician (bass), and a shepherd (baritone).* There is an offstage chorus of altos, tenors, and basses, and the orchestra consists of three flutes, two oboes and English horn, two clarinets, three bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, bells, two harps, and strings. The work is dedicated "in profound affection" to André Messager and to the memory of Georges Hartmann, who published several of Debussy's early works and paid him a regular stipend from 1894 until his death in 1900.*

Pelléas et Mélisande is—among other things—the story of a grownup, living in a

*Debussy originally wrote the role of Pelléas for a baritone, but adapted it for the tenor voice of Jean Périer. Today it is most often sung by a light baritone with an easy high register, a type known in opera lingo as a "baritone Martin," named for Jean-Blaise Martin, a 19th-century singer with that type of voice.

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world mostly inhabited by the near-senile and the infantile, and driven mad by them. He is short on patience and subtlety, but he is a decent man with a large capacity for suffering. He is Golaud, grandson of Arkel, the ancient and nearly blind king of Allemonde, a kingdom by the sea, a place that is everywhere and nowhere. Lost in the woods while hunting a beast that has escaped him, he finds Mélisande, an unaccountable young woman of noble birth and magnetizing beauty, marries her, and eventually brings her home. There, she and Golaud's young half-brother Pelléas fall—inarticulately—in love. Golaud, tortured by jealousy, kills Pelléas. As Mélisande dies in the wake of childbirth, Golaud is still frantic to know "the truth" about her and Pelléas. He will never know.



Jean Périer, the first Pelléas, Paris 1902

Pelléas is also a story of unanswered questions. At the very beginning, Golaud tries to learn something about the young woman weeping at the kerb of a well: who is she, where has she come from, how old is she, who is it that has treated her so badly, who gave her the crown that has fallen into the well and that she absolutely does not want retrieved? In vain. At the end, with Mélisande at death's door, Golaud is still hunting. This time his quarry is *la vérité,* and it will elude him as surely as that boar in Act I, scene 1. And in between, evasion after evasion, non-sequitur after non-sequitur....

Dreaming of composing an opera, Debussy longed for a text by a writer who hinted rather than stated, who said things by halves, *"à demi,"* so that he might "graft his own dream" onto that of the poet and thus "complete his work" (*"parachever son ouvrage"*). His prayers were answered by Maeterlinck's play, with its shades and half-shades, its hints and discontinuities and evasions, its silences, its recurrent motifs—water, the sea, hands, falling, blindness, darkness, light—that haunt so potently but whose exact meaning one can never quite pin down.



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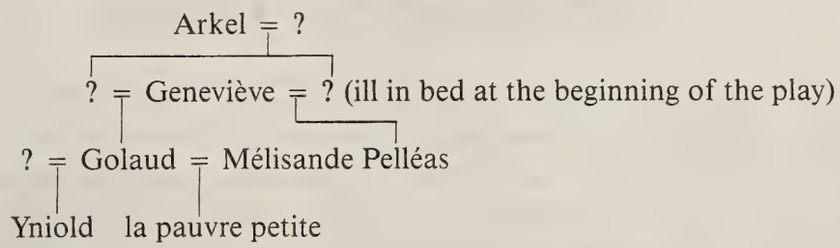
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Who are the people in whose fascinating company we shall spend the next couple of hours? A family tree is helpful:



By our standards Golaud is a fairly young man in his late thirties, but he is old in spirit and his hair and beard are gray. The grandson of a very old and now marginally capable king, the stepson of a prince deemed mortally ill (though he will in fact recover), Golaud is in the uneasy place of a man capable of power and responsibility but denied both. He is a widower with a very young son, Yniold, to whom, during long absences from Allemonde, he has given little attention.

Golaud takes Mélisande to wife out of a combination of tenderness and desire. He is touchingly gentle when it first dawns on him that she is miserable in her new home and wants to leave the gloomy castle with him. Even so, he cannot conceive that someone could be "just unhappy"; there must be a concrete reason, she herself must be *raisonnable.* (Of course Mélisande has a reason, but she is not about to reveal it to her husband.) Alarm bells go off when he takes her hands in his and remarks how small they are: "I could crush them, like flowers." Just then he discovers that she is not wearing her wedding ring: it slipped off, she lies. Violence of spirit is now just moments away; physical violence will follow soon.



Hector Dufranne, the first Golaud, Paris 1902

But even under the sunniest of circumstances, Golaud's orderly temperament, shaken earlier by mourning for his first wife and now about to be utterly destroyed by jealousy, would not afford him a key to understanding the mysterious, elusive Mélisande. When he tells her at the end of the opening scene that he, too, is lost, he says more than he realizes. He lives in a world in which two and two *must* add up to four; Mélisande sees no necessity for such a notion, it makes no sense to her at all. And so at the end, we see him once again tortured by grief at the loss of a wife, a loss the more agonizing because he himself has had a part in bringing it about; tormented because he knows he will die without having found "*la vérité*"; still unable to grasp that love can matter more than "the truth."

Mélisande has no notion of truth. In her first time alone with Pelléas she plays with her wedding ring (probably the one Golaud's first wife had worn), tossing it into the air until it falls into the water. "What will we tell Golaud?" she asks. *"La vérité, la vérité,"* Pelléas replies, but he might as well be talking to the wind. "I only lie to your brother," she tells him later, though he has too little sense, or perhaps just too little experience, to go on alert upon hearing that. But then there are lies and lies.

Listening to Girls

Each year thousands of people come to the symphony to listen. They come to hear the orchestra fill this hall with the world's most glorious music. To be still and to listen—that is a powerful thing. This hall, after all, is conducive to the pleasures of listening. Elsewhere, to turn off the din and truly listen—well, that is more of a challenge.

The voices of girls are especially hard to hear, particularly through the cacophony of what our culture is saying to them. Here's what to wear, here's how to look, here's how you should think. Don't ask too many questions. Don't talk back. Your appearance is more important than your programming skills and your writing. Choose your college based on your boyfriend.

What do girls themselves have to say? Younger girls, before they reach adolescence, typically have a lot to say. They know what they want. Their voices are clear. But as girls enter their teens, we hear them less clearly. Often their voices grow smaller as they try to make sense of the world and discover the true girl inside. Sometimes their voices change—and we no longer recognize them.

But when we create some quiet, girls' voices grow stronger. In a girls' school, girls become adventurous. They take up rock climbing and Tae Kwon Do. They write short stories, conduct complex scientific experiments, build software programs, and plan study-abroad trips. They look forward to college as a place to learn and gain new levels of competence. In the quiet, girls acquire confidence and strength. They begin to dream big dreams.

Listen to what girls in girls' schools say. Listen to the ideas they have for history projects. Listen to their opinions on computer game violence, or censorship, or biotechnology. Listen to how they discuss art and music and politics. It is amazing what girls can do when we respect their opinions. They will organize community service projects and learn new languages. They will publish magazines and start businesses. Look at the machines they build. Look at the presentations they put together. Listen to the music they compose. They will, in the quiet, learn to excel.

We listen to girls at Miss Hall's School

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Still, Mélisande means no harm with her evasions. Escaped from darkness and torment—Maeterlinck told Dufranne, Debussy's first Golaud, that she was Bluebeard's last wife—she seeks to bring love and something of light and happiness to Allemonde with its proliferation of great trees that keep one from ever seeing the sky. But, as Virgil Thomson wrote, "her affections and her amorous tendencies are both powerful and imprecise....Her one interest in life is being loved; she demands love from everybody and gets it." Intuitively she knows that the love between her and Pelléas can lead only to disaster, but her need is stronger than her knowledge. She dies still almost a child, "as if she were her baby's big sister," hardly able to grasp that death might touch *her.*



A watercolor by Maurice Denis for a limited edition of Maeterlinck's play

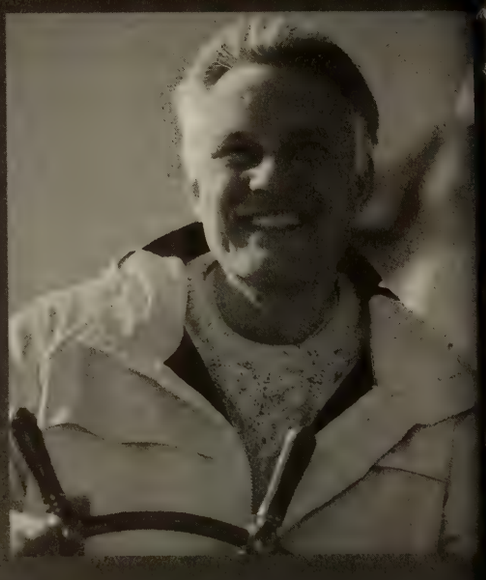
Pelléas is sensitive, courteous, charming, sometimes delightfully enthusiastic, but strangely passive. Our introduction to him is indirect indeed: Geneviève reads to Arkel a letter Pelléas has received from Golaud recounting his finding of Mélisande, their marriage, and his continued state of mystification. When Pelléas himself enters, it is to ask permission to visit his dying friend Marcellus. Arkel refuses him, citing the desperate illness of Pelléas's father: "How can you choose between your father and your friend?" Pelléas goes off without a word. Later, he often speaks about leaving, but without ever doing so. Even his love for Mélisande is curiously indirect: once he whips himself into an erotic furore over her hair, but at their last meeting, with himself once again on the point of leaving the castle, he admits that he has never looked into her eyes before.

When Pelléas at last declares his love, his *"je t'aime"* is a subordinate clause in a sentence. "Why are you always talking about leaving?" Mélisande asks. He answers: "You don't know that it's because I love you?" The orchestra has fallen silent. Then, an upward rush of strings, an impetuous kiss, and Mélisande whispers her reply into the stillness: *"Je t'aime aussi."* Only when Pelléas realizes that Golaud is on his way—and with him, death—does he arrive for the first time at full sexual knowledge as the orchestra surges and explodes in one of the rare *fortissimi* in the opera.

Arkel is a complex figure. He holds and turns the key to the drama, for it is his refusal to let Pelléas travel to his dying friend that throws the lovers together. That, for Arkel, is one of the workings of destiny to which he has become resigned, just as he accepts Golaud's decision to wed Mélisande rather than entering the politically and dynastically useful marriage he had planned for his grandson. Arkel can be blind figuratively as well as physically, and he mistakes and misunderstands. By themselves, the words of his oracular pronouncements do not always convince, but Debussy, who exhorted Vieuille, his first Arkel, to sing with the utmost belief, invests them with a glorious nobility.

It is in the final act—Pelléas dead, Mélisande dying, Golaud in bottomless despair, an unsmiling baby whose destiny it is to continue the saga of this sad house—that Arkel rises to his full stature. That tragic scene unlocks the richness of his love, his deep

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comprehension and compassion. He understands that "the human soul is very silent and loves silence," that it is useless for Golaud to assume blame and guilt, that the new child must be taken from the chamber of death and given the possibility of making a life. And what, for me, are the key words of *Pelléas et Mélisande,* the words toward which the whole work tends and moves, are his: "*Mais la tristesse, Golaud... mais la tristesse de tout de tout ce qu'on voit....*"—"But the sadness, Golaud, the sadness of all we see....")

Maurice Maeterlinck, born exactly one week after Debussy, was immensely famous at the beginning of the twentieth century: his books sold in vast quantities and in many languages, his plays were acted all over the world, and his stature was certified by the conferring of the Nobel Prize in 1911. Most of us who read his obituary in 1949 were astonished that he had been alive so long, so profoundly forgotten was the once so omnipresent author of *Pelléas et Mélisande, The Life of the Bees,* and *The Blue Bird.* Were it not for the nourishment composers drew from his words—and along with Debussy's opera we have Schoenberg's great *Pelleas und Melisande* tone poem as well as incidental music for that play by Fauré and Sibelius, plus Dukas' beautiful opera *Ariane et Barbe-bleu*—Maurice Maeterlinck would be just a footnote in literary history.

Maeterlinck had trouble with Debussy's opera, not least because he was unmusical (at a concert, he said, he was like a blind man in the Louvre) and perhaps even more because he was miffed at the composer's refusal to cast Georgette Leblanc, the poet's lover, as Mélisande.* But he was a hugely skilled, imaginative, humanly perceptive writer. In 1920—Debussy was dead and the liaison with Leblanc was over—Maeter-

*Leblanc, presenting herself as Mme. Maeterlinck, sang Mélisande for the Boston Opera Company in 1912, but was found mannered and less vivid and satisfying than Mary Garden. She also appeared in a few performances of the play.



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linck revisited the opera and stated that now he had understood his own play for the first time.

Pelléas et Mélisande even works as a play, and Debussy took it over nearly as is, with only a few cuts. The relationships among the characters are finely drawn, and each of the few words is made to tell. If you read French, you will be fascinated by the delicacy of the distinctions between who says *"vous"* to whom and who says *"tu"*—"nuances of address not known in our egalitarian language," as the poet Lisel Mueller has put it.

Debussy's response to the text is delicate and deeply investigative. What amazing antennae the man had! Going even beyond an extraordinary clarity of text setting, Debussy commands a totally lovely sense of verbal weight and color. Yes, there are themes associated with specific characters and ideas—you sense both how hard he worked to liberate himself from Wagner and how much he was still in his thrall—but these associations become clear on their own as the work unfolds. Most particularly, of course, they become clear as you get to know the music better.

Debussy builds powerfully and surely toward the twin climaxes—Golaud's degradation when he sets his own child to spy on his wife,* and the murder of Pelléas. His command of harmony to evoke moods, to paint pictures, to lead us into the center of the being of his characters, is prodigious. His orchestra is a miraculous lighting board, commanding the entire range from those first directionless, hopeless, hollow chords for muted cellos, bassoons, and basses, to the radiance of the final sounds of *pianissimo* strings, muted and high, with flutes, horns, harp, a single soft chime, and the magic of one muted trumpet—a radiance that just dares to suggest that behind the *tristesse* there might be hope.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the Boston Globe from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, on the major works for orchestra with chorus, is forthcoming.

*In these performances, a very brief, fifteen-measure passage in which Golaud asks his son Yniold whether Pelléas and Mélisande are near Mélisande's bed—a passage cut after the public dress rehearsal of April 28, 1902, to appease the Inspector of Theatres and win approval from the Commission of Censorship—has been restored.—*Ed.*



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A first-rate, up-to-date life-and-works of Debussy in English is something we are still waiting for. Your best bet for now is Edward Lockspeiser's *Debussy: His Life and Mind* (Cambridge paperback). Debussy's own words offer a happy entry into that mind, either through the selection of *Debussy Letters,* edited by François Lesure and translated by Roger Nichols (Harvard), or through his writings as a critic, *Debussy on Music,* edited by Lesure and translated by Richard Langham Smith (Knopf). An interesting portrait emerges from Roger Nichols's compilation *Debussy Remembered* (Amadeus). Lesure's *Debussy* in the French series *Iconographie musicale* is a beautifully produced picture book (Congdon/Lattès). For something specifically on *Pelléas et Mélisande,* the relevant volume in the Cambridge Opera Handbook series, edited by Nichols and Smith, is excellent (Cambridge), as is *Pelléas et Mélisande* in the French-language *L'Avant-Scène Opéra* series (Premières Loges). Father Owen Lee includes a sensitive chapter on *Pelléas* in *A Season of Opera* (Toronto). Quaintance Eaton's history *The Boston Opera Company* gives a fascinating account of the early history of *Pelléas* performances in Boston (Appleton Century, out of print).

No opera offers a wider range of convincing interpretive possibilities than *Pelléas et Mélisande,* which makes choosing and recommending a recording both particularly interesting and particularly difficult. The most recent recording, taken from a series of concerts in Paris, is conducted by Bernard Haitink with a very able cast including Anne-Sofie von Otter, Wolfgang Holzmair, and Laurent Naouri, and the Orchestre National de Radio France (Naïve).

Ask people who really know and love *Pelléas,* and most of us will tell you that the indispensable recording is the first complete, made in Paris in 1941, with the war in full cry. Roger Desormière conducts, and the principal parts are taken by Irène Joachim, Jacques Jansen (who would go on to record the role of Pelléas twice more), Henri Etcheverry, and Paul Cabanel. Inevitably the sound reflects the recording's age, but I have never heard a performance that equals, let alone surpasses, this one. Desormière's flexibility, the vividness and responsiveness that inform the way the text is projected, the illuminating limning of character, most of all the sense that these people are telling a story, not singing an opera—all these things are exemplary. Also, I don't recall a performance of any opera in which two principals are so acutely attuned to one another as Joachim and Jansen are here. There are several reissues of this extraordinary document. I recommend splurging and going for EMI, for its good sound, for its uncommonly inter-

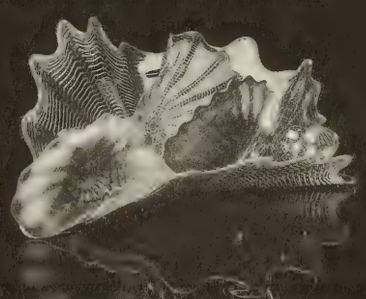
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esting booklet, and because it includes several of the charming recordings of Debussy songs made in 1936 by Maggie Teyte and Alfred Cortot. It also includes Mélisande's little hair-brushing song as sung in 1904 by Mary Garden with Debussy at the piano.

No less interesting for Pelléomanes (or whatever you call those of us who put *Pelléas* right up there with the best of Mozart, Verdi, and Wagner) is a compilation issued as "A Collector's *Pelléas,*" which brings together two collections of excerpts issued by HMV and Columbia in 1927 and 1928 (VAI Audio). Between them these include, among other things, two captivating Mélisandes in Yvonne Brothier and Marthe Nespoulous, the superb Pelléas of Charles Panzéra, the beautiful Golaud of Hector Dufranne (who created the role), the imposing Arkel of Armand Narçon, Claire Croiza in an arresting "cameo" as Geneviève, and two excellent conductors, Piero Coppola and Georges Truc. Most of these performers were doing *Pelléas* during Debussy's lifetime, and they offer an incomparable sense of narrative, situation, and response. Dufranne particularly, praised by the composer for keeping his intentions alive while other singers were slipping into a more generalized "operatic" style, is breathtaking. Here you also discover where Joachim, Jansen, and the other heroes of the 1941 *Pelléas* learned their stuff. There is also nothing like a cast of native French speakers.

For the person who wants a more modern recording and just one, I recommend the one made in 1965 under the impassioned direction of Ernest Ansermet (Decca). Erna Spoorenberg is a vulnerable and touching Mélisande and Guus Hoekman a moving Arkel. George London would have appalled Debussy with his huge and operatic Golaud, but at his best, as here, he was a great artist, and by the end we have witnessed the portrayal of a truly tragic Golaud. Camille Maurane is a somewhat wan Pelléas. The CD transfer is in beautiful sound, but you do hear momentary gaps where the original LP side changes occurred.

Pierre Boulez takes an approach that involves sharply defined rhythms and amazingly transparent, fascinatingly heard-through textures (Sony). It is truly an ear-opening experience. The cast is good, if not in a class with Ansermet's, and George Shirley is outstanding as an excellent tenor Pelléas. Herbert von Karajan gets gorgeous sounds out of the Berlin Philharmonic, but except for José van Dam, who delivers an eloquent, finely nuanced Golaud, the other singers seem stifled, even the usually so lively Frederica von Stade (EMI). The recordings by Charles Dutoit (Decca) and Claudio Abbado (Deutsche Grammophon) offer too few compensations for their defects in casting. Two recordings whose disappearance from the catalogue I regret and that are worth keeping an eye out for are those under the direction of Jean Fournet, giving us the darkest of all *Pelléas* performances, with Janine Micheau, a younger and livelier Camille Maurane, and Michel Roux (Philips), and Armin Jordan, with Rachel Yakar and Eric Tappy, another tenor Pelléas, as an exceptional pair of lovers (Erato).

—Michael Steinberg

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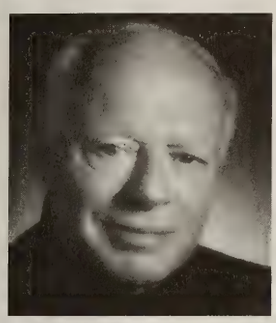
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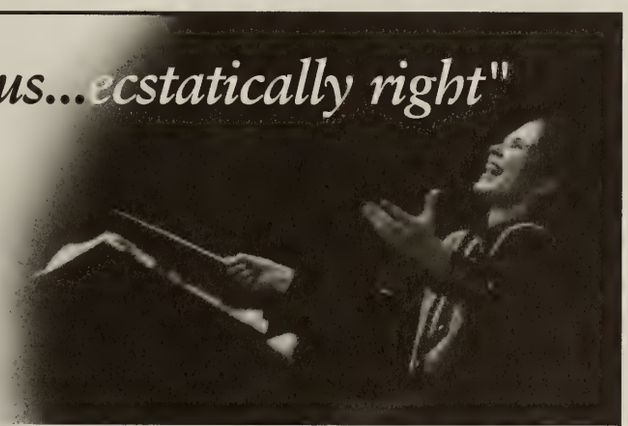


The Amsterdam-born conductor Bernard Haitink is currently Music Director of the Sächsische Staatskapelle Dresden, a position he took up in August 2002, and Principal Guest Conductor of the Boston Symphony Orchestra. Previous posts include music directorships of the Royal Opera, Covent Garden (1988-2002), the Concertgebouw Orchestra of Amsterdam (1964-88), Glyndebourne Festival Opera (1978-88), and the London Philharmonic (1967-79). Mr. Haitink also makes regular guest appearances with the world's leading orchestras. In the season 2003-04 he will give concerts with the Dresden Staatskapelle at their home in the Semper Oper, Dresden, and tour widely with the orchestra throughout Europe and Japan. He also toured in the summer of 2003 with the European Union Youth Orchestra, of which he was music director from 1994 to 1999. In addition he will lead tours with the Royal Concertgebouw Orchestra and the Vienna Philharmonic. During the calendar year 2004 Mr. Haitink will conduct a special series of concerts at London's Barbican Hall to mark his 75th birthday, performing with the Dresden Staatskapelle, Berlin Philharmonic, Vienna Philharmonic, Royal Concertgebouw, and London Symphony orchestras. Bernard Haitink has recorded widely for Philips, Decca, and EMI, including complete cycles of Mahler, Bruckner, Beethoven, Brahms, and Schumann with the Concertgebouw Orchestra and extensive repertoire with the Berlin Philharmonic, the Vienna Philharmonic, and the Boston Symphony Orchestra. With the BSO he has recorded the four Brahms symphonies, orchestral works of Ravel, and Brahms's Piano Concerto No. 2 with soloist Emanuel Ax. His discography also includes many opera recordings with the Royal Opera and Glyndebourne, as well as with the Bayerischer Rundfunk

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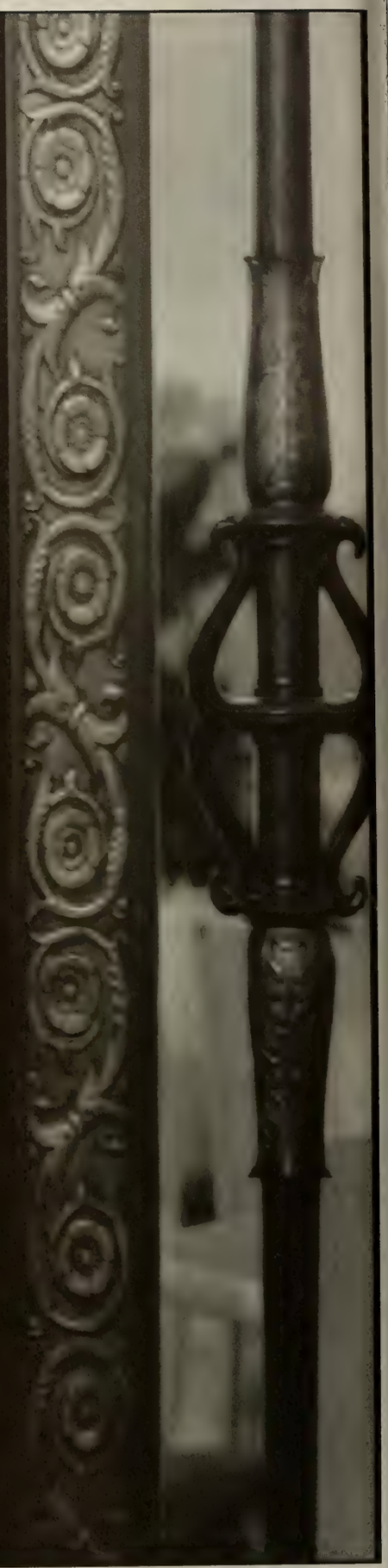
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and Dresden Staatskapelle. His most recent recordings are releases of live performances with the Orchestre National de Radio France (Debussy's *Pelléas et Mélisande* and Mahler's Sixth Symphony) for the Naïve label. Mr. Haitink has received many international awards in recognition of his services to music, including an honorary KBE and Companion of Honour in the United Kingdom, and the House Order of Orange-Nassau in the Netherlands. Bernard Haitink made his Boston Symphony Orchestra debut in February 1971 and became Principal Guest Conductor of the orchestra in 1995. As the BSO's Principal Guest Conductor he has led the orchestra in Boston, New York, at Tanglewood, and on tour in Europe. Later this month he leads the orchestra in three programs on three successive evenings at Carnegie Hall.

Lorraine Hunt Lieberson (Mélisande)



Lorraine Hunt Lieberson appears as recitalist, concert singer, and operatic performer, in repertoire ranging from Baroque to contemporary. She was recognized by *Musical America* as the 2001 Vocalist of the Year. Ms. Hunt Lieberson's current and recent activities include her role debut this week as Mélisande with Bernard Haitink and the Boston Symphony Orchestra (to be repeated at Carnegie Hall); a return to Glyndebourne to portray Irene in the Peter Sellars production of Handel's *Theodora*; Jocasta in *Oedipus Rex* and *Phaedra* at the BBC Proms; a recital tour with Peter Serkin; Mahler's Symphony No. 3 with the Philadelphia Orchestra; concerts with the Los Angeles Chamber Orchestra; a recording of Handel arias with the Orchestra of the Age of Enlightenment under Harry Bicket; and performances and a recording of Mahler's Symphony No. 2 with the San Francisco Symphony. Highlights of previous seasons include the premiere of John Adams's *El Niño*; and the roles of Myrtle Wilson in John Harbison's *The Great Gatsby* and Didon in the new production of Berlioz's *Les Troyens* at the Metropolitan Opera. Recital appearances have included Lincoln Center, Wigmore Hall in London, the Concertgebouw in Amsterdam, and Boston's Jordan Hall. Lorraine Hunt Lieberson's recording of Bach Cantatas Nos. 82 and 199 was released on Nonesuch in September 2003; she has recorded Peter Lieberson's *Rilke Songs* with pianist Peter Serkin for future release. Her discography also includes the role of Idamante in *Idomeneo* for EMI; for Erato, a Grammy-nominated disc of Britten's *Phaedra* with the Hallé Orchestra as well as *Hippolyte et Aricie* and *Médée* with Les Arts Florissants; for Harmonia Mundi, Handel's *Ariodante*, *Susanna*, *Theodora*, *Messiah*, *Clori*, *Tirsi e Fileno*, and *Arias for Durastanti*; Purcell's *Dido and Aeneas*, and Bach's *Anna Magdalena's Notebook*. The BBC released a recital disc of Handel, Mahler, and Lieberson; she has recorded Schumann songs for Koch Classics, and music of John Harbison for Archetype Records. Ms. Hunt Lieberson was seen on interna-

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tional television broadcasts and subsequent video releases of Peter Sellars' productions of *Don Giovanni* (Donna Elvira), *Giulio Cesare* (Sesto), and *Theodora* (Irene). She makes her home in Santa Fe, New Mexico, with her husband, composer Peter Lieberson, and their dog Coyito. Lorraine Hunt Lieberson made her Boston Symphony Orchestra debut in October 1985. She appeared with the BSO most recently in February 2001, as soloist in Mahler's Symphony No. 3 under the direction of James Levine.

Simon Keenlyside (Pelléas)



Simon Keenlyside was born in London; he studied zoology at Cambridge and singing with John Cameron at the Royal Northern College of Music in Manchester. Mr. Keenlyside made his operatic debut at the Hamburg State Opera as Count Almaviva in *Le nozze di Figaro*. He has since sung in Geneva in the roles of Hamlet and Pelléas; San Francisco as Pelléas; Sydney and Berlin as Figaro; Brussels as Orfeo; Paris as Papageno, Guglielmo, Yeletsky, and Dandini; Vienna as Figaro, Marcello, Count Almaviva, and Billy Budd; Munich as Marcello and Wolfram, at the Metropolitan Opera as Belcore, Marcello, and Papageno, at the Salzburg Festival as Guglielmo and Papageno; La Scala as Papageno, as Count Almaviva under Ricardo Muti, and Belcore; in Ferrara as Don Giovanni under Abbado, and at Covent Garden as Belcore, Marcello, Guglielmo, and Papageno under Colin Davis, Billy Budd under Hickox, Count Almaviva and Ford under Haitink, Don Giovanni under Mackerras, and Hamlet under Langrée. Future roles include his return to the Royal Opera House, Covent Garden, as Valentin; to the Vienna State Opera as Papageno and Don Giovanni; and to the Paris Opera as Pelléas. Mr. Keenlyside's concert work includes appearances with the Chamber Orchestra of Europe, the Berlin Philharmonic, the City of Birmingham Symphony, the London Symphony Orchestra, the Philharmonia, the Cleveland Orchestra, the Vienna Philharmonic, and the Czech Philharmonic. Recital appearances include New York, San Francisco, Lis-



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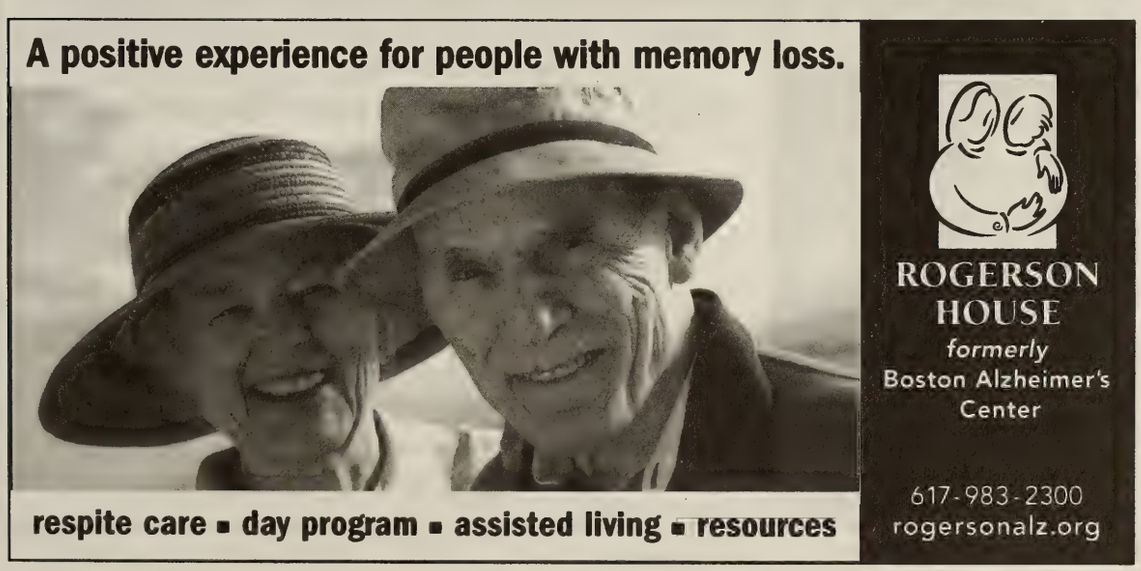
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bon, Geneva, Moscow, Paris, Amsterdam, Rome, Brussels, London, Graz, La Scala, and Vienna. Last year in New York he participated in Trisha Brown's choreographed *Winterreise*, which will also be seen in London and Brussels and at the Holland, Mostly Mozart, and Lucerne festivals. He has recorded two discs of Schubert and Strauss as well as songs from *Des Knaben Wunderhorn* for EMI; a disc of Schumann Lieder for Hyperion; *Carmina burana* and the title role in *Don Giovanni* for Deutsche Grammophon; Marcello in *La bohème* for Decca, and the title role in *Billy Budd* for Chandos. Simon Keenlyside was appointed a C.B.E. in this year's Birthday Honours. He makes his BSO debut with these subscription performances of Debussy's *Pelléas et Mélisande*, followed by an additional performance at Carnegie Hall this coming week.

Nathalie Stutzmann (Geneviève)



Contralto Nathalie Stutzmann was born in Paris. She studied singing with her mother, lyric soprano Christiane Stutzmann, and continued at the École d'Art Lyrique de l'Opéra de Paris, where she studied Lieder with Hans Hotter. She is also a highly accomplished pianist, bassoonist, and chamber musician. Nathalie Stutzmann has worked with such conductors as Chailly, Ozawa, Gardiner, Rattle, and Dohnányi in a large repertoire encompassing the major oratorios and Passions of the Baroque, Classical, and Romantic eras, as well as 20th-century works. She is known for her interpretations of German Lied and French *mélodie*. Collaborating with pianist Inger Södergren, she performs regular recitals in Paris, London, Berlin, New York, Amsterdam, Madrid, Geneva, Brussels, and Milan, and throughout Japan, the United States, and South America. She has performed as soloist with such orchestras as the Royal Concertgebouw, l'Orchestre de Paris, the London Symphony, Boston Symphony, Cleveland Orchestra, Staatskapelle Dresden, and the Sinfonieorchester Bayrischen Rundfunks, Munich. Nathalie Stutzmann's award-winning discography includes more than sixty recordings for Erato, Philips, EMI, Deutsche Grammophon, and Sony; she has recorded for the RCA label since 1991. Notable recordings include five volumes of Schumann Lieder for RCA; Chausson and Poulenc *mélodies* for RCA; Mahler's Symphony No. 2 with Ozawa for Sony, and Vivaldi's *Nisi Dominus* for Hyperion. Recent releases are Vivaldi's *La Verita in cimento* for the Naïve label and a reissue of the French *mélodies* collection on RCA Repertoire. On the operatic stage she has performed the title roles of Handel's *Giulio Cesare* and *Radamisto*, Orfeo in Gluck's *Orfeo ed Eurydice*, Amastre in Handel's *Xerxes*, and Mozart's *Ombra Felice* with the Salzburg Festival. She gives regular master classes throughout the world. Her 2003-04 season includes performances in Dvořák's Requiem at the Concertgebouw; the title role of



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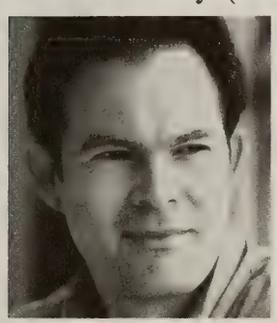
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Gerald Finley (Golaud)



Acclaimed Canadian baritone Gerald Finley performs a wide variety of repertoire at the world's major opera and concert venues and for recordings, working with such conductors as Harnoncourt, Pappano, Rattle, Norrington, and Gardiner. His roles include Mozart's Don Giovanni, Count Almaviva, Figaro, Papageno, and Guglielmo; Handel's Argante, Achilles, and Garibaldo, and major new works for the stage. He created the role of Harry Heegan in Mark Anthony Turnage's *The Silver Tassie* at English National Opera and the title role of *Fantastic Mr. Fox* at Los Angeles Opera, and sang the role of Jaufré Rudel in Kaija Saariaho's *L'Amour de loin*. He performed and recorded the role of Pilgrim in Vaughan Williams's *Pilgrim's Progress* with the Royal Opera, Covent Garden, and took the title role in the new film version of Britten's *Owen Wingrave*. At Covent Garden his roles include Figaro, Don Giovanni, Creonte in Haydn's *L'anima del filosofo*, and the Forester in *The Cunning Little Vixen*. At Glyndebourne he has sung Papageno, Figaro, Guglielmo, and Nick Shadow, among other roles. He has appeared with the Metropolitan Opera, l'Opera de Paris, and Lyric Opera of Chicago. On the concert stage, he premiered Mark Anthony Turnage's *The Torn Fields* and Saariaho's *Reflections on L'Amour de loin*. His concert repertoire ranges from Bach, Haydn, and Handel to Britten, Stravin-

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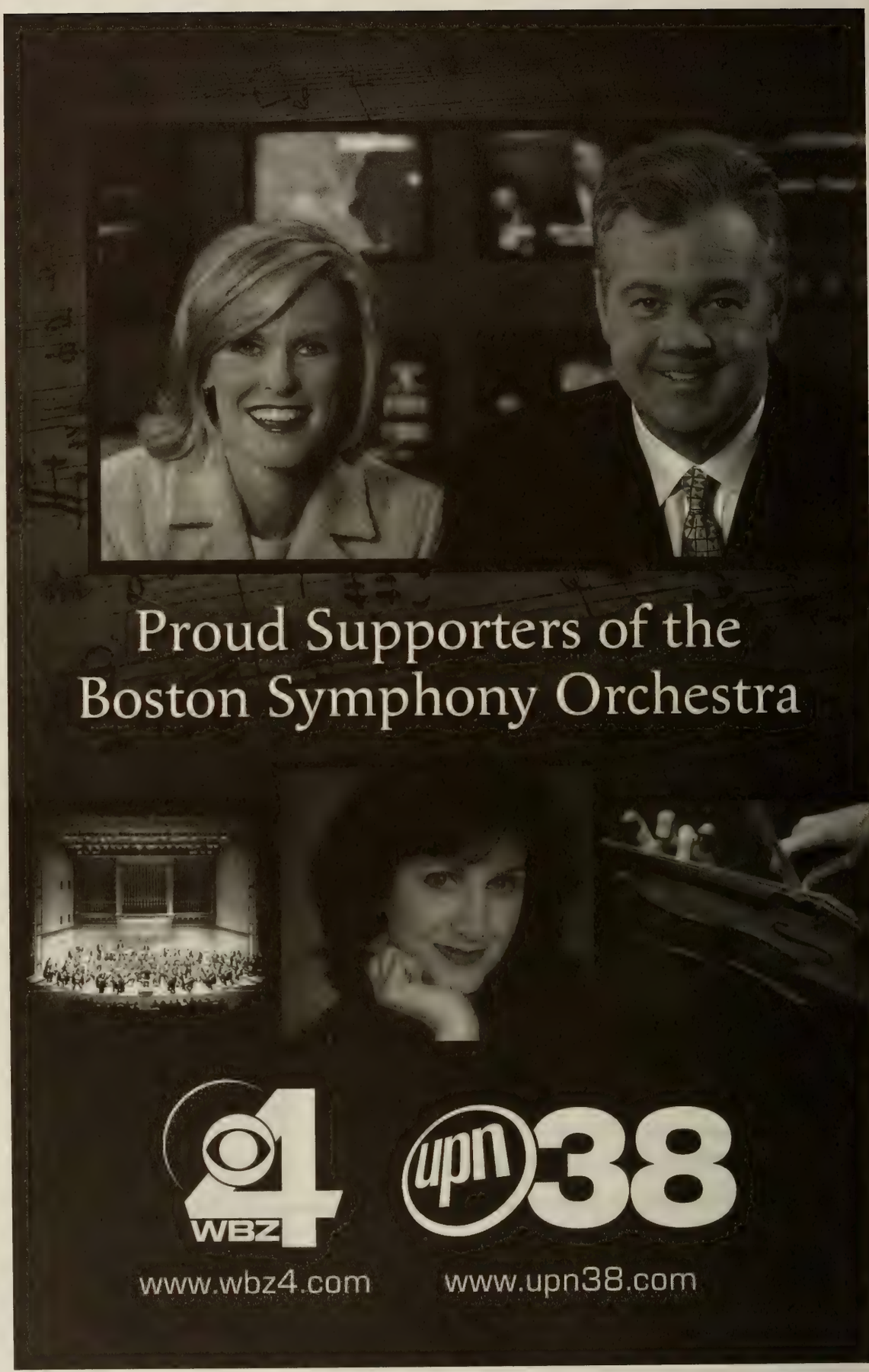
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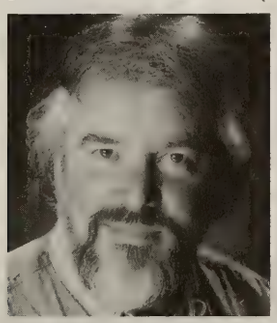
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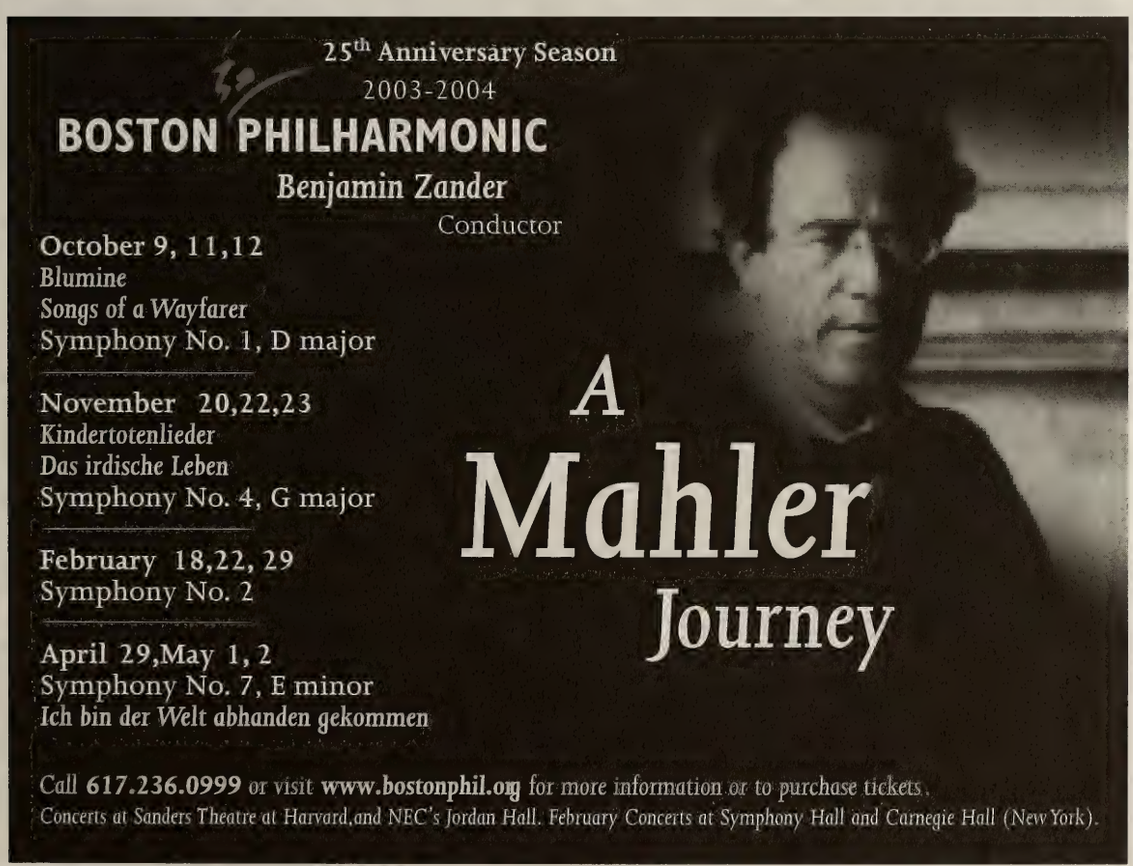

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sky, and Webern. As a recitalist appearing throughout Europe, he works regularly with Julius Drake and Roger Vignoles. In addition to recordings of Haydn, Schumann, Brahms, and Mozart, he has recorded a number of discs in the Hyperion Schubert series with Graham Johnson, and the complete songs of Henri Duparc for the CBC Musica Viva label. His CD "Songs of Travel" won a Canadian Juno Award. Gerald Finley began singing as a chorister in Ottawa, Canada, and completed his musical studies in the UK at the Royal College of Music, King's College, Cambridge, and the National Opera Studio with the support of the Friends of Covent Garden, The Countess of Munster Musical Trust. He was the winner of Glyndebourne's John Christie Award. Gerald Finley made his Boston Symphony debut in February 1996 as soloist in Haydn's *The Seasons*; he repeats the role of Golaud next week with Bernard Haitink and the BSO at Carnegie Hall.

John Tomlinson (Arkel)



Lancashire-born bass-baritone John Tomlinson earned a bachelor of science degree in civil engineering at Manchester University before winning a scholarship to the Royal Manchester College of Music. He was made a C.B.E. in 1997. John Tomlinson has sung with most of the major orchestras of the UK and Europe in concert repertoire including Verdi's Requiem, Shostakovich's Symphonies 13 and 14, Haydn's *Nelson* Mass, Bach's *St. John* Passion and B minor Mass, Mahler's Eighth Symphony, Berlioz's *L'Enfance du Christ*, Bartók's *Cantata profana* and *Bluebeard's Castle*, Schoenberg's *A Survivor from Warsaw*, and Mussorgsky's *Songs and Dances of Death*. His recordings include *Messiah*, Beethoven's Ninth, Verdi's Requiem, Rossini's *Stabat Mater*, Wagner's *Ring* cycle and *Parsifal*, Bartók's *Bluebeard's Castle*, and the Mozart/Da Ponte operas. His videos include *Maria Stuarda*, *Peter Grimes*, *Giulio Cesare*, *Rigoletto*, *Das Rheingold*, *Die Walküre*, and *Siegfried*. On the operatic stage, Mr. Tomlinson appears at English National Opera, Covent Garden, Opera North, Scottish Opera, the Glyndebourne



and Edinburgh festivals, and Kent Opera, as well as throughout Europe and the United States in roles including Wotan and the Wanderer, Hagen in *Götterdämmerung*, Gurnemanz, King Mark, Hans Sachs, Heinrich in *Lohengrin*, the Landgraf in *Tannhäuser*, Baron Ochs, Moses in *Moses und Aron*, the Green Knight in the world premiere of *Gawain*, Rocco in *Fidelio*, King Philip in *Don Carlo*, Sarastro, Lindorf et al. in *Les Contes d'Hoffmann*, Boromeo in *Palestrina*, and the title roles of *Boris Godunov*, *Oberto*, and *Attila*. Engagements in 2003 include Dosifey in *Khovanshchina* and Baron Ochs for ENO, Orestes in *Elektra* and Boris Godunov at Covent Garden, Wotan and the Wanderer for the Bayerische Staatsoper, Ochs for the Sächsische Staatsoper Dresden, the title role in *Der fliegende Holländer* at the Bayreuth Festival, *Bluebeard's Castle* with the Munich Philharmonic, Moses in *Moses und Aron* at the Metropolitan Opera, and concerts in the UK and Spain. Future engagements include Boris Timofeyevich Ismailov in a new production of *Lady Macbeth of Mtsensk*, Méphistophélès in *Faust*, and King Fisher in *The Midsummer Marriage* at Covent Garden; Golaud at the Glyndebourne Festival, and performances in Bayreuth, Dresden, and Munich. John Tomlinson makes his BSO debut as Arkel in these subscription performances of Debussy's *Pelléas et Mélisande*, followed by an additional performance at New York's Carnegie Hall this coming Monday night.

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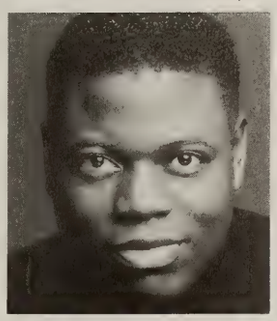
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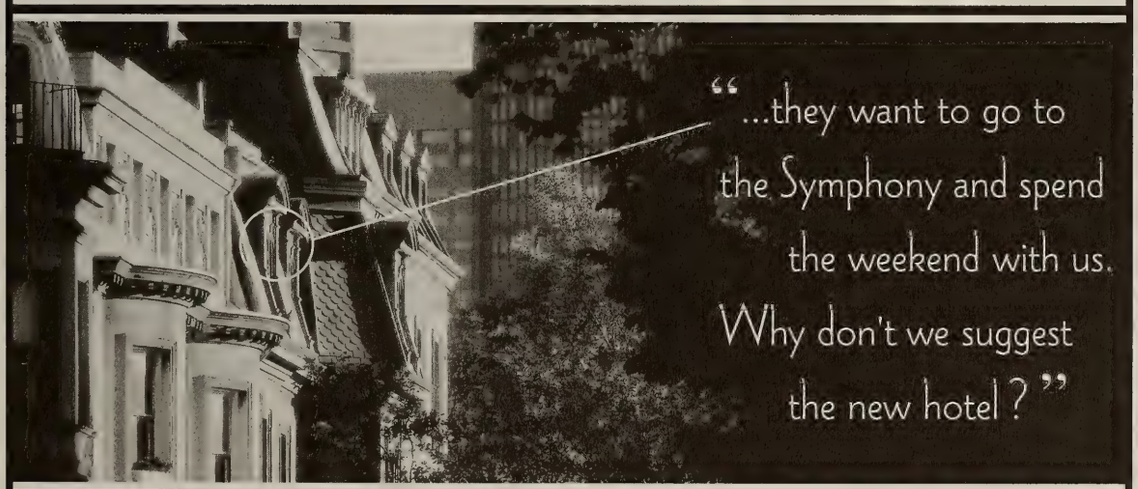
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Alfred Walker (Shepherd; Physician)



Since joining the Metropolitan Opera Lindemann Young Artist Development Program in 1997 after being named a regional finalist of the 1996 Metropolitan Opera National Council Auditions, bass Alfred Walker has performed in numerous productions with the company. He made his Met debut as Gregorio in *Roméo et Juliette*, and has also appeared there in *Samson et Dalila*, *Fidelio*, *Pelléas et Mélisande*, Busoni's *Doktor Faust*, *The Gambler*, Gounod's *Faust*, and *Les Troyens*. Other recent appearances include Barney Ford in the world premiere of *Gabriel's Daughter* with Central City Opera, a concert version of *Béatrice et Bénédict* with the New York Philharmonic, *Lakmé* with Opera Ontario, and *Salome* with New Orleans Opera. Future appearances include the Four Villains in *Tales of Hoffmann* with Tulsa Opera, Sarastro in *Die Zauberflöte* with Minnesota Opera, and Donner in *Das Rheingold* with New Orleans Opera. With the Metropolitan Opera, he will sing the Mandarin in *Turandot* during the Met in the Parks concerts, then return to the main stage for *Madama Butterfly*. Among highlights of previous seasons are appearances in *Idomeneo*, *Wozzeck*, *Eugene Onegin*, *Madama Butterfly*, *Rigoletto*, and *L'Enfant et les sortilèges* at the Met; Leporello in *Don Giovanni* with Opera North; Publio in *La clemenza di Tito* with Minnesota Opera, and Figaro in *Le nozze di Figaro* with Boston Lyric Opera. He made his Wolf Trap Opera Company debut as Nick Shadow in *The Rake's Progress*. Other roles have included Olin Blitch in Floyd's *Susannah*, Leporello in *Don Giovanni*, Sarastro in *Die Zauberflöte*, and Nourabad in *The Pearl Fishers*. He has performed Verdi's Requiem with the Louisiana Philharmonic, Haydn's *Creation* and Mendelssohn's *Elijah* with the Pensacola Choral Society, and Handel's *Messiah* with the Louisiana Philharmonic Orchestra. A native of New Orleans, Mr. Walker attended Dillard University and graduate school at Loyola University, continuing his operatic training at the Academy of Vocal Arts. He was nominated in the Houston Opera Studio's Eleanor McCollum Competition for Young Singers and received the Sullivan Foundation Award in 2001.

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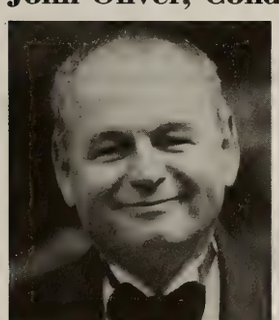
He made his Boston Symphony debut at Tanglewood in 2001, in a concert performance under Seiji Ozawa of Strauss's *Salome*, and appears with the orchestra again under Bernard Haitink next week in Debussy's *Pelléas et Mélisande* at Carnegie Hall.

James Danner (Yniold)



James Danner joined the Metropolitan Opera Children's Chorus in February 1996 at the age of five. The following season, at the request of Franco Zeffirelli, he performed in the Met's new production of *Carmen*. Mr. Danner sang his first major solo role at the Met in the spring of 2000, as Yniold in Debussy's *Pelléas et Mélisande*, conducted by James Levine and broadcast live from the Met. That December, he was invited to perform Yniold with the Cleveland Orchestra and Chorus, conducted by Pierre Boulez. He made his debut as soloist at Carnegie Hall in November 2002, performing Leonard Bernstein's Mass with the Collegiate Chorale, conducted by Robert Bass. In spring 2002, he appeared as Mustardseed in Benjamin Britten's *A Midsummer Night's Dream* at the Metropolitan Opera. That May, he was invited by Christoph von Dohnányi and the Cleveland Orchestra to perform the solo role in the world premiere performances of Matthias Pintscher's *with lilies white* at Severance Hall. He was also a featured soloist in the Cleveland Orchestra's summer festival at Blossom, where he sang Leonard Bernstein's *Chichester Psalms* with Jahja Ling conducting. During the 2000-2001 season, along with his role in *Pelléas et Mélisande*, Jamie appeared at the Met as the First Genie in Mozart's *Die Zauberflöte*. He was a soloist in the Cincinnati May Festival in 2000, singing Leonard Bernstein's *Chichester Psalms* with James Conlon leading the Cincinnati Symphony Orchestra and May Festival Chorus, a performance taped by PBS for national television broadcast in June 2001. Mr. Danner's other Metropolitan Opera Children's Chorus credits include *Tosca*, *Boris Godunov*, *Cavalleria rusticana*, *Wozzeck*, *La bohème*, *Die Meistersinger von Nürnberg*, *Hänsel und Gretel*, *Die Frau ohne Schatten*, *Parsifal*, *Otello*, and *Mefistofele*. He has performed at Carnegie Hall in *La Damnation de Faust* with the Metropolitan Opera Orchestra and Chorus conducted by James Levine. He also sang in *Otello* with the Met Children's Chorus and the Opera Orchestra of New York at Carnegie Hall. Jamie is thirteen years old and attends the Buckley School in New York City. He is in the 8th grade. He makes his BSO debut in the orchestra's Boston and Carnegie Hall performances of Debussy's *Pelléas et Mélisande*.

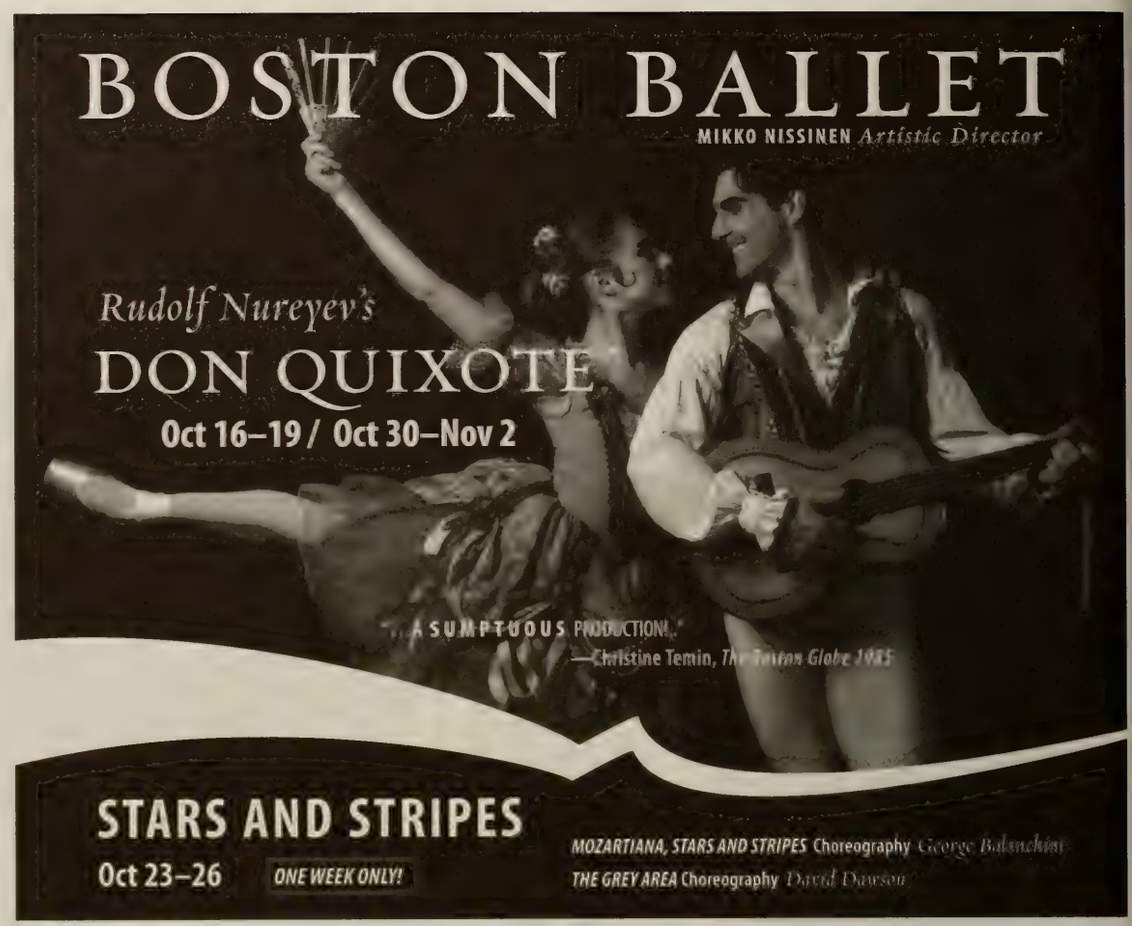
Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. It gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall, and it will give a special concert of its own in May 2004 at Jordan Hall in Boston. The Tanglewood Festival Chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Seiji Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus can be heard on Boston Symphony recordings under Ozawa and

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Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams. With Bernard Haitink and the BSO they have recorded Ravel's *Daphnis et Chloé* and Brahms's Alto Rhapsody and *Nänie* for Philips. Their recordings with Seiji Ozawa include Mahler's Second, Third, and Eighth symphonies, Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's *The Miraculous Mandarin*, all on Philips; Beethoven's Choral Fantasy, on Telarc; Mendelssohn's incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Berlioz's Requiem, Fauré's Requiem, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. Mr. Oliver made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

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Dorrie Freedman	Jonas Budris	William Koffel
Jessica Hao	Thom Kenney	Bruce Kozuma
Louise-Marie Mennier	Kwan H. Lee	Timothy Lanagan
Julie Steinhilber	Don P. Sturdy	David K. Lones
Marguerite Weidknecht	Martin S. Thomson	Stephen H. Owades
Jacque E. Wilson	Kurt Walker	Peter S. Strickland

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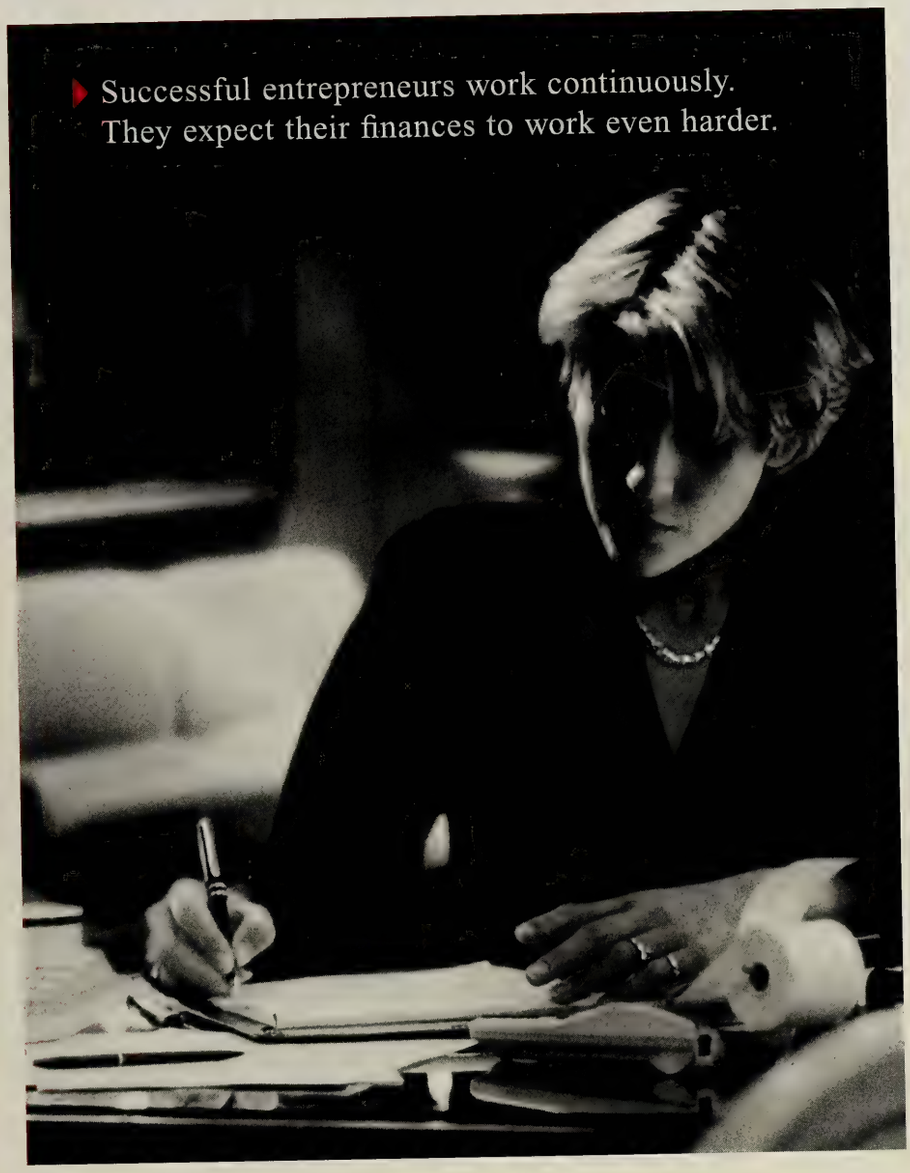
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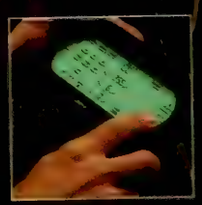
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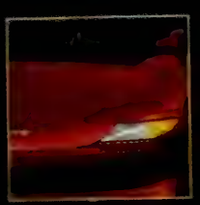
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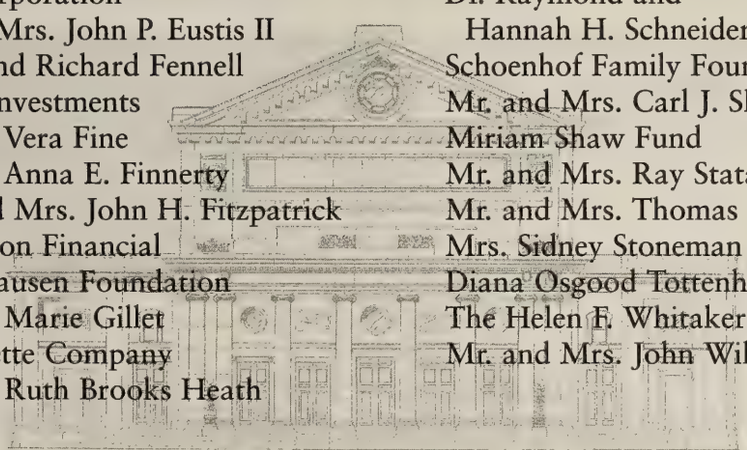
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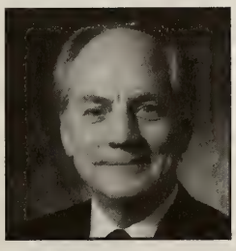
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Symphonie fantastique, Episode from the life of an artist, Opus 14

Reveries, passions. Largo – Allegro agitato e appassionato assai – Religiosamente
A ball. Valse: Allegro non troppo
Scene in the country. Adagio
March to the scaffold. Allegretto non troppo
Dream of a witches' sabbath. Larghetto – Allegro

INTERMISSION

Harold in Italy, Opus 16

Harold in the mountains: Scenes of melancholy, of happiness, and of joy
March of the pilgrims singing their evening prayer
Serenade of an Abruzzese mountaineer to his mistress
Brigands' orgy, with recollections of past scenes

STEVEN ANSELL, viola

The acclaimed conductor Sir Charles Mackerras makes his BSO subscription series debut with these concerts, conducting the orchestra for the first time since his only previous BSO appearance in 1970 at Tanglewood. Sir Charles leads an all-Berlioz concert, one of several programs this season celebrating the 200th anniversary of the great French composer's birth. The *Symphonie fantastique*, from 1830, is the piece that established Berlioz's reputation with its remarkable new programmatic approach to the symphony, telling the story of a distraught artist's unrequited love. His next "symphony," the Byron-inspired *Harold in Italy* (1834), written at the request of the great violin virtuoso Nicolò Paganini, is essentially a symphonic tone poem for viola and orchestra. Next week's performances feature BSO principal viola Steven Ansell in the solo part.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, the talks begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

Tuesday 'C'—October 28, 8-10
Thursday 'B'—October 30, 8-10
Saturday 'B'—November 1, 8-10

SIR CHARLES MACKERRAS conducting
STEVEN ANSELL, viola

ALL-BERLIOZ PROGRAM	*Symphonie fantastique* *Harold in Italy*, for viola and orchestra

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Tuesday 'B'—November 4, 8-10
Thursday 'D'—November 6, 8-10
Friday 'B'—November 7, 1:30-3:30
Saturday 'A'—November 8, 8-10

HANS GRAF conducting
CLAUDIO BOHÓRQUEZ, cello

TCHAIKOVSKY	*The Tempest*
SHOSTAKOVICH	Cello Concerto No. 1
TCHAIKOVSKY	Symphony No. 2, *Little Russian*

Sunday, November 16, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

SCHUBERT	String Trio in B-flat, D.471
RANDS	Concertino for Oboe and Ensemble
STRAVINSKY	*L'Histoire du soldat* (complete)

Programs and artists subject to change.

Wednesday, November 19, at 7:30 p.m. (Open Rehearsal)
Thursday 'A'—November 20, 8-9:50
Friday 'A'—November 21, 1:30-3:20
Saturday 'B'—November 22, 8-9:50

SIR COLIN DAVIS conducting

HAYDN	Symphony No. 72
ELGAR	Symphony No. 2

Friday 'B'—November 28, 1:30-3:25
Saturday 'A'—November 29, 8-9:55
Tuesday 'C'—December 2, 8-9:55

KURT MASUR conducting
YEFIM BRONFMAN, piano

BEETHOVEN	*Leonore* Overture No. 3
BEETHOVEN	Piano Concerto No. 3
SHOSTAKOVICH	Symphony No. 1

Friday Evening series—Wednesday, December 3, 8-10:10
Thursday 'C'—December 4, 8-10:10
Saturday 'B'—December 6, 8-10:10

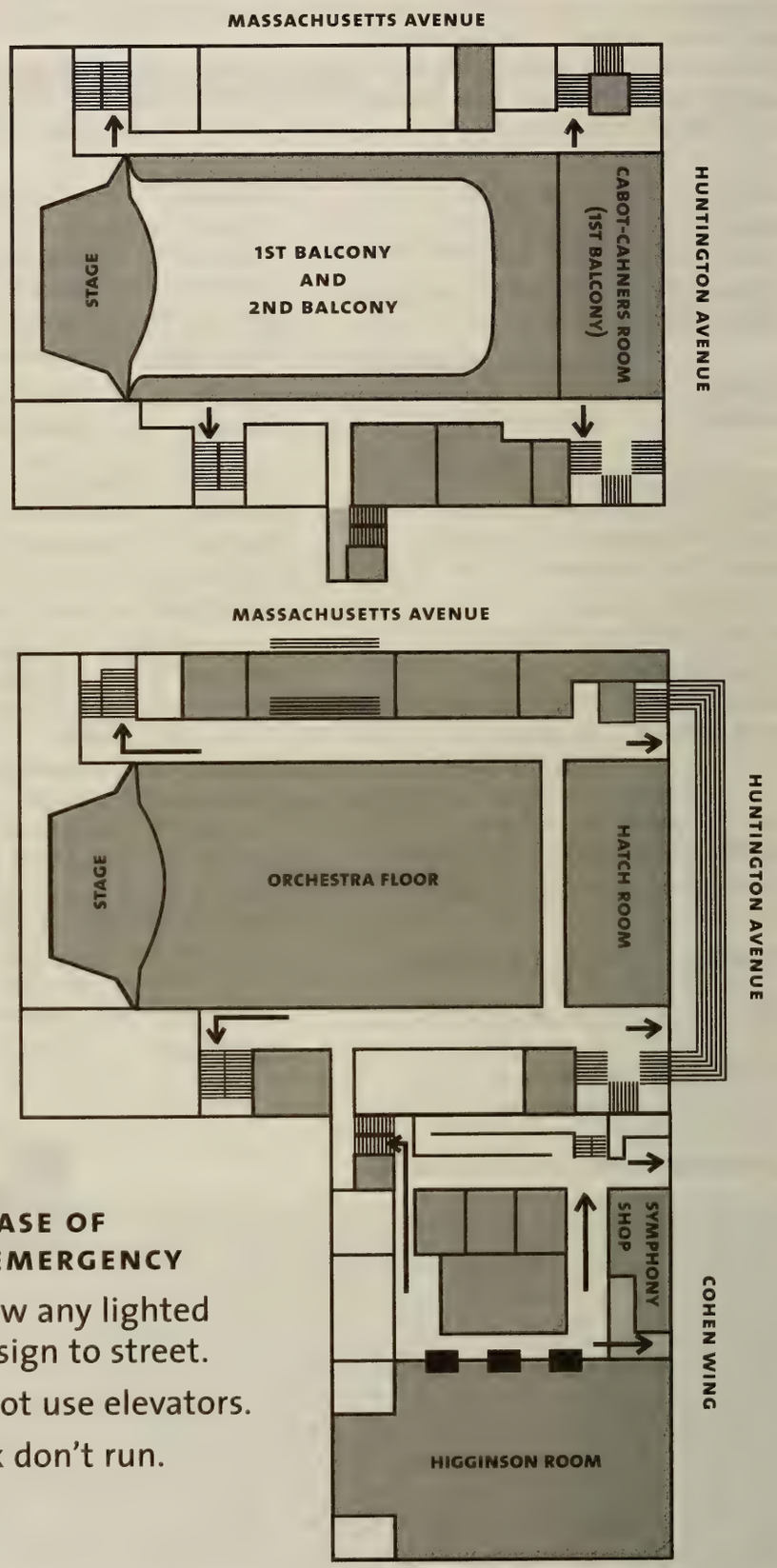
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LINCOLN CENTER JAZZ ORCHESTRA with WYNTON MARSALIS
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MARSALIS	*All Rise*

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TTD/TTY (617) 638-9289.

LATECOMERS will be seated by the patron service staff during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

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BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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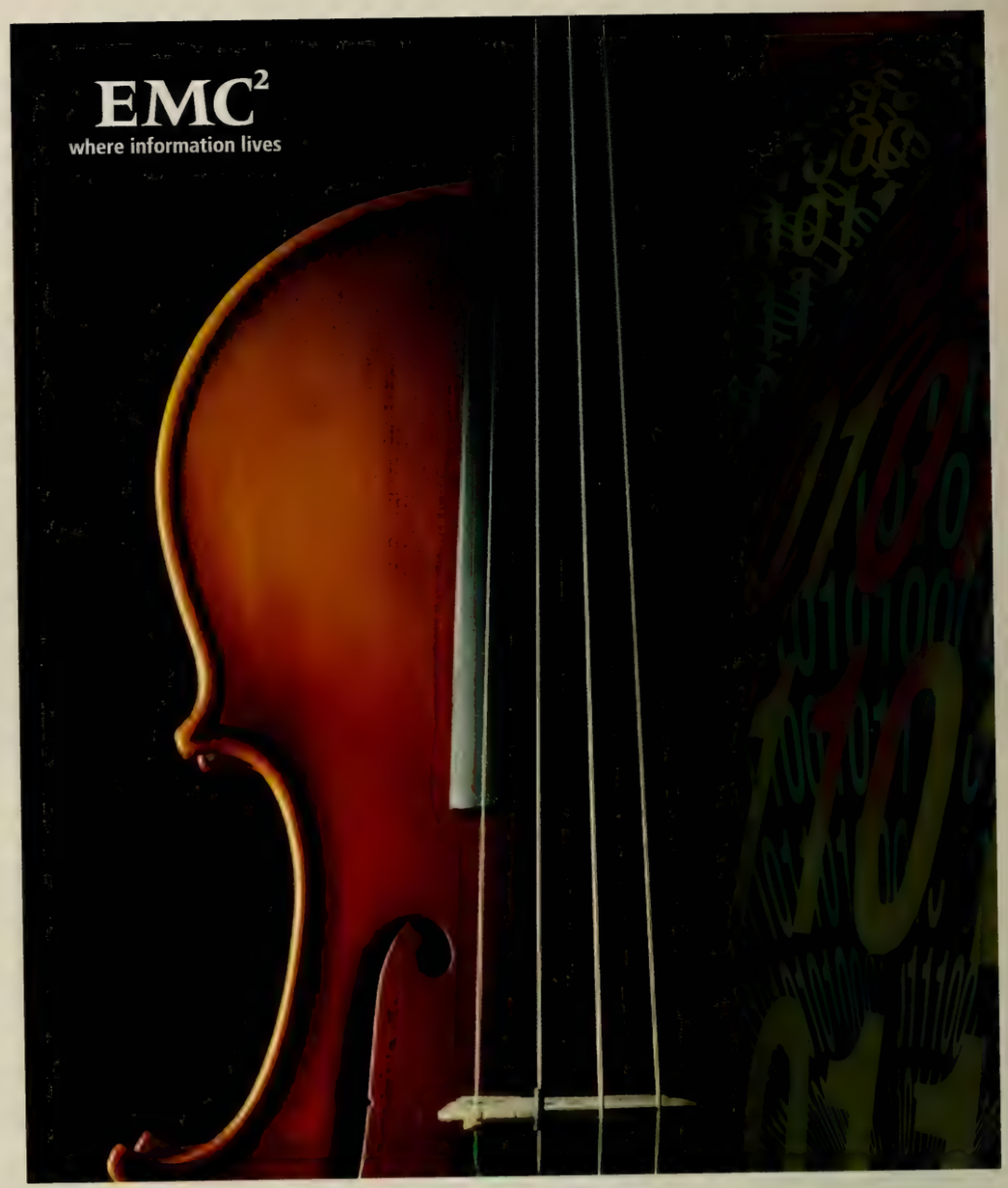
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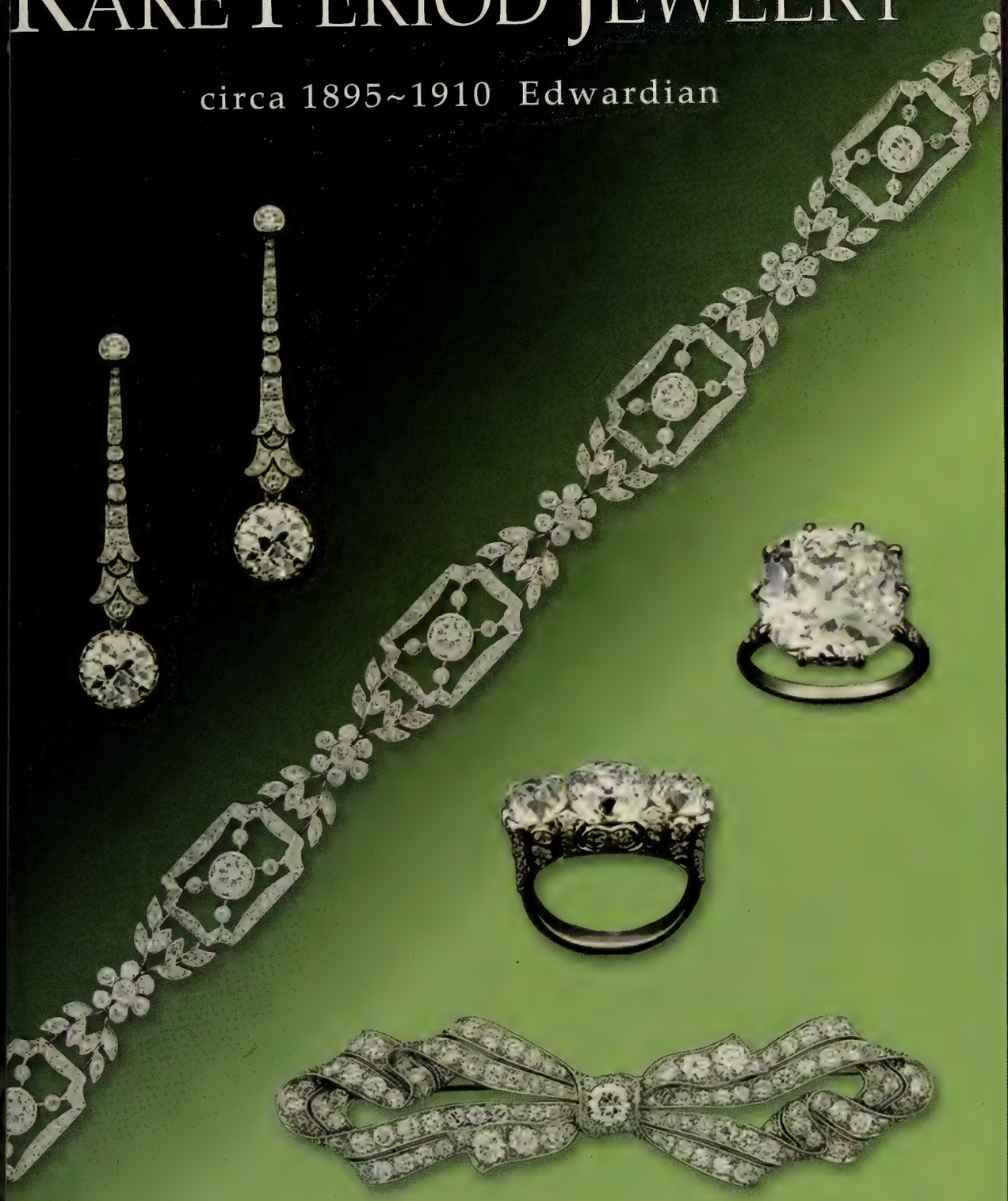
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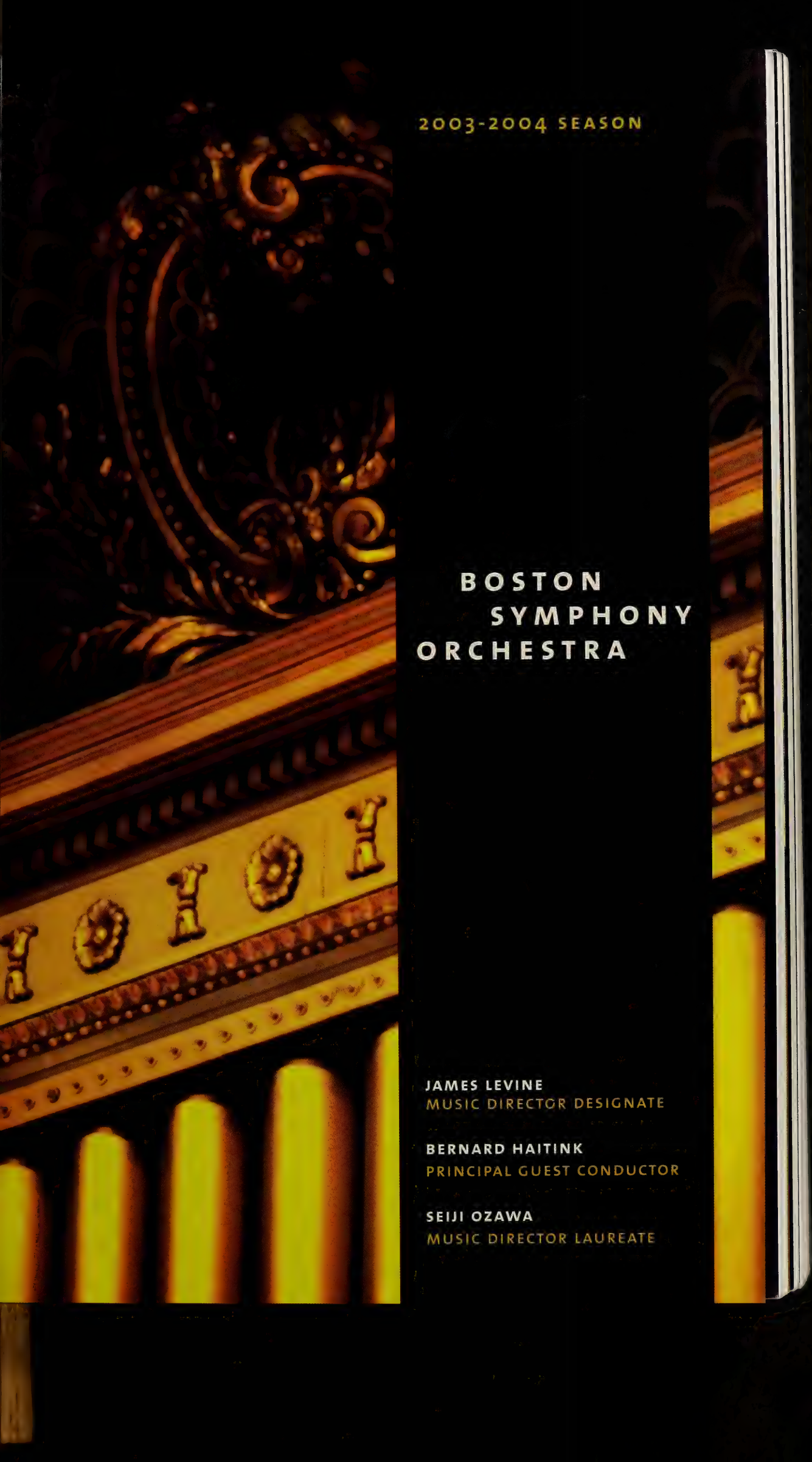
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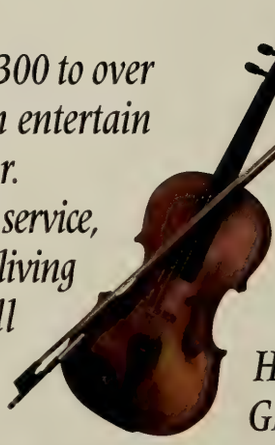
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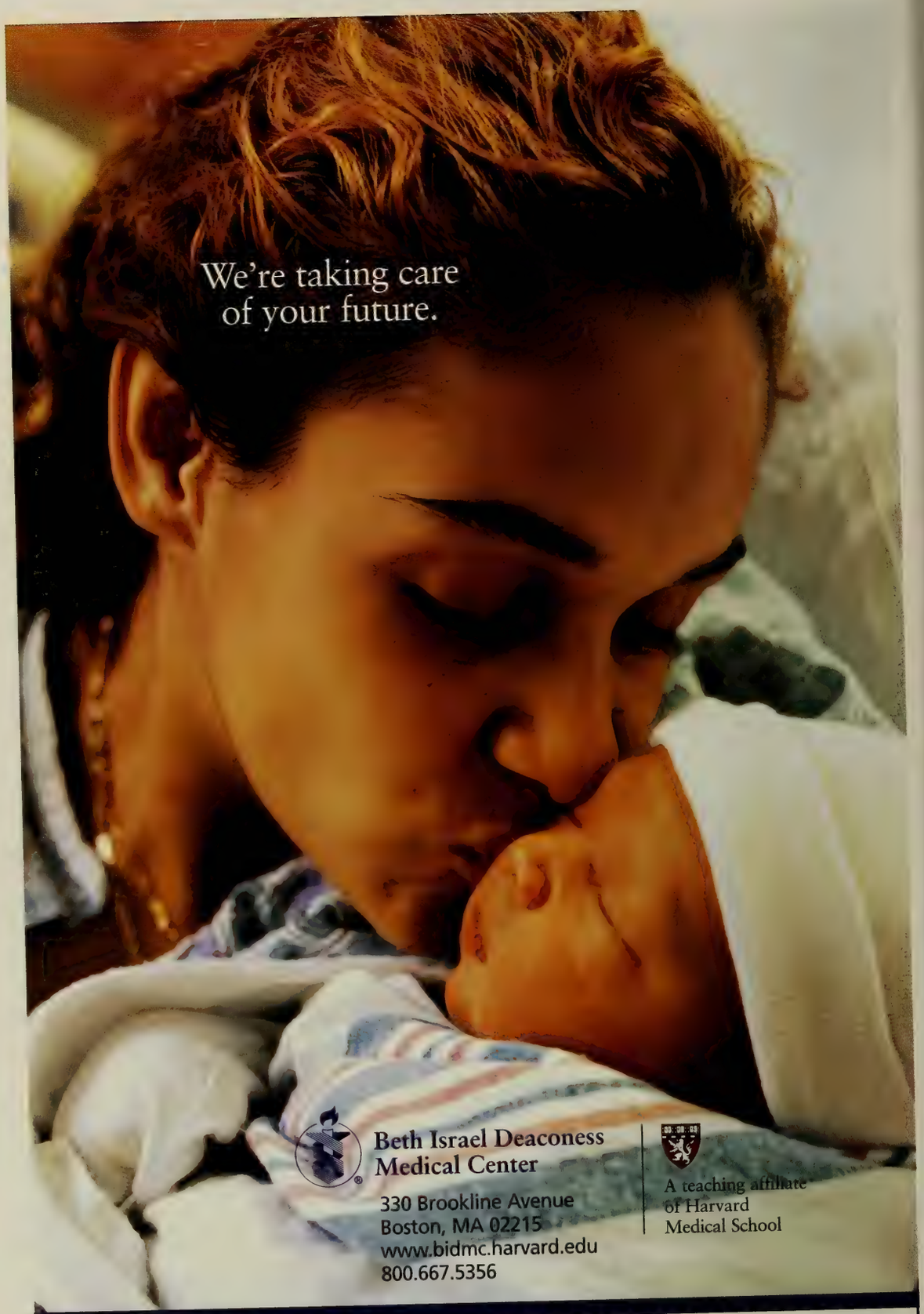
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This week's Pre-Concert Talks are given by Charles Barber, California-based conductor/scholar.

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BSO

Celebrating the Berlioz Bicentennial

This week, to mark the bicentennial of Hector Berlioz's birth on December 11, 1803, the Boston Symphony Orchestra performs the first two of Berlioz's four symphonies: the well-known *Symphonie fantastique* of 1830, and the less frequently heard *Harold in Italy* of 1834. (His other two "symphonies"—so designated by him—are the "dramatic symphony" *Roméo et Juliette* of 1839 and the *Grande symphonie funèbre et triomphale* of 1840.) Later this season the BSO will perform the composer's "sacred trilogy" *L'Enfance du Christ* (January 8-10, 2004) and his dramatic "lyric scene" for soprano and orchestra, *La Mort de Cléopâtre* (May 4-8, 2004).

The Boston Symphony Orchestra has the longest-standing Berlioz performance tradition of any American orchestra. The orchestra's distinguished history of performing and recording Berlioz's music during Charles Munch's tenure as music director from 1949 to 1962 has been much heralded. Many of Munch's recordings continue to remain available on compact disc. More recently, Seiji Ozawa has been an important proponent of Berlioz's music. His frequent BSO performances of Berlioz encompassed not only such works as the *Symphonie fantastique*, *Roméo et Juliette*, *La Damnation de Faust*, and the Requiem (*Grand Messes des Morts*)—all of which he recorded with the orchestra—but numerous overtures, *L'Enfance du Christ*, the song cycle *Les Nuits d'été*, the recently discovered *Messe solennelle*, *La Mort de Cléopâtre*, the seldom-heard *Lélio* (sequel to the *Symphonie fantastique*), the virtually unknown cantata *La Mort d'Orphée* and *Rêverie et Caprice* for solo violin and orchestra, and complete performances of Berlioz's opera *Béatrice et Bénédict*. The BSO also played numerous distinguished Berlioz performances under the baton of Sir Colin Davis, for many years the BSO's principal guest conductor, another important champion of Berlioz's music.

In fact, Berlioz figured in the BSO's history even well before Munch's time. Karl Muck included excerpts from *La Damnation de Faust* among the BSO's very first recordings in October 1917. Following World War I, the BSO cultivated a French-oriented tradition under the leadership of Henri Rabaud (1918-1919) and then Pierre Monteux (1919-1924). After Monteux's departure, the legendary Serge Koussevitzky maintained the French-oriented tradition with the employment of many French-trained musicians. Among Koussevitzky's BSO recordings was the very first commercial recording of *Harold in Italy*, recorded here in November 1944. That recording in both its original 78rpm format and its LP reissue, along with a number of Berlioz recordings made by Munch and Ozawa, is currently on view in the display case opposite the Symphony Shop together with other relevant holdings from the BSO Archives.

Chorus *pro Musica* Performs Berlioz's "L'Enfance du Christ" on Period Instruments Thursday, December 11, at 8 p.m.

As part of the Berlioz bicentennial celebrations, Boston audiences will have the opportunity to hear contrasting performances of Berlioz's *L'Enfance du Christ*. Prior to the BSO's performances in January, Chorus *pro Musica* under its music director Jeffrey Rink will perform *L'Enfance du Christ* on period instruments on Thursday, December 11, at 8 p.m. at the Mission Church (Basilica of Our Lady of Perpetual Help), 1545 Tremont Street in Boston. Mr. Rink will conduct the work following many of Berlioz's own theatrical directions, and performance on period instruments—in fact the first North American performance of the work on period instruments—will provide a rare opportunity to hear *L'Enfance du Christ* as Berlioz himself might have heard it in 1854. Preceding the performance will be a 7 p.m. lecture given by world-renowned Berlioz authority Hugh Macdonald (a frequent guest lecturer and annotator for the BSO). Following the concert there will be a "birthday party" reception, in the Parish Room. The soloists include mezzo-soprano Gigi Mitchell-Velasco as Mary, baritone David Kravitz as Joseph,

bass John Ames as Herod and the Father, and tenor Rockland Osgood as the Narrator. Tickets are $50, $35, and $20, and discounts are available. For tickets or more information, please visit www.choruspromusica.org or call (617) 267-7442.

The Eloise and Raymond H. Ostrander Memorial Concert
Thursday, October 30, 2003

Eloise and Raymond H. Ostrander lived in Weston for many years and attended the Thursday 'B' series in Symphony Hall for twenty-three years. Mr. and Mrs. Ostrander were married in 1947; they moved from Weston to Sandwich, Massachusetts, in 1971. Mrs. Ostrander died in 1991. Mr. Ostrander taught in public schools in Livonia and in Springwater, New York. He was high school principal in Springwater, Caledonia, and Herkimer, New York, and superintendent of the Oak Ridge Schools in Oak Ridge, Tennessee, and the Mineola Public Schools in Mineola, New York. He was Professor of Education and Chairman of the Department of Administration at Boston University from 1961 to 1971. Ray Ostrander was active in numerous educational organizations. He co-authored a textbook on educational administration and wrote numerous articles for professional journals. During his life in Sandwich he served on several town committees and was actively involved in the Cape Cod Conservatory. In recognition of their generous bequest, a Thursday-night BSO subscription concert each October has been designated "The Eloise and Raymond H. Ostrander Memorial Concert."

BSO Members in Concert

BSO principal trombone Ronald Barron is soloist with the Harvard University Wind Ensemble playing Leopold Mozart's Concerto (derived from the Divertimento in D major) on Friday, October 31, at 8 p.m. at Sanders Theatre in Cambridge. Admission is $10 ($5 students and seniors). For more information call the Harvard University Band at (617) 496-2263 (BAND).

Founded by BSO percussionist Frank

On Display in Symphony Hall

The history of Symphony Hall and the Boston Symphony Orchestra is documented throughout the public spaces of Symphony Hall in an exhibit that displays hidden treasures from the BSO Archives, bringing to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall, and its grand opening on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the early formation of the orchestra; the Boston Pops; radio and television broadcasting history; and the use of Symphony Hall as a recording venue. The exhibit also explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series, as well as many non-musical activities including political events, travelogues, movie screenings, and a variety of trade shows. Shown at left is a 1900 photograph of pianist Harold Bauer, a frequent soloist with the BSO between 1900 and 1937 (photo by Gessford). At right is a 1936 charcoal drawing by Gerome Brush of Richard Burgin, the BSO's concertmaster from 1920 to 1962.





The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue and Huntington Avenue corridors, and on the first balcony along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

Epstein, Collage New Music, David Hoose, music director, opens its 2003-04 season on Sunday, November 2, at 7:30 p.m. at the C. Walsh Theatre, Suffolk University, at 55 Temple Street behind the State House on Beacon Hill, with a program including Steve Mackey's *Micro-Concerto*, Ryan Gallagher's *Burning in Water, Drowning in Fire*, Donald Sur's *Catenas* I-III, Gregg Wramage's *in shadows, in silence*, and Elliott Carter's *Triple Duo*. Tickets are $20 ($7 students and seniors). For more information call (617) 325-5200 or visit www.collagenewmusic.org.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs string quartets of Haydn and Beethoven, and the Clarinet Quintet, Opus 115, of Brahms, on Friday, November 14, at 8 p.m. at Trinity Church in Newton Centre, and on Friday, November 21, at 8 p.m. at the Peabody Essex Museum in Salem. In addition to Mr. Miller, the performers include BSO string players Victor Romanul, Catherine French, and Edward Gazouleas, and BSO associate principal clarinet Thomas Martin. Tickets are $24, with discounts for students and seniors. For more information call (617) 964-6553.

Boston Symphony Chamber Players 2003-2004 Season at Jordan Hall Four Sunday Afternoons at 3 p.m.

The Boston Symphony Chamber Players perform four Sunday-afternoon concerts this season at Jordan Hall at the New England Conservatory, beginning with a program of Schubert, Bernard Rands, and Stravinsky on Sunday, November 16, at 3 p.m. Guest artists for that program are conductor Gil Rose and, as narrator in Stravinsky's complete *Soldier's Tale*, actor Will LeBow. The season continues on January 11, 2004, with music of Lutosławski, Nielsen, and Dvořák; on March 7 with guest pianists Garrick Ohlsson and Robert Spano in a program of Mozart and Schumann; and on April 18 with music of Johannes Brahms and John Harbison. Subscriptions for the four-concert series are available at $100, $74, and $58. Single tickets are $30, $22, and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, the California-based conductor/scholar Charles Barber discusses music of Hector Berlioz. In the weeks ahead, Harlow Robinson of Northeastern University discusses Tchaikovsky and Shostakovich (November 4-8), and BSO Director of Program Publications Marc Mandel discusses Haydn and Elgar (November 19-22). This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

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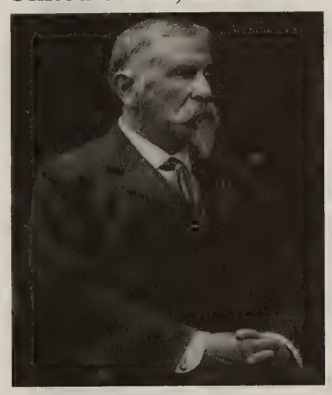
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A Brief History of the Boston Symphony Orchestra

Now in its 123rd season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



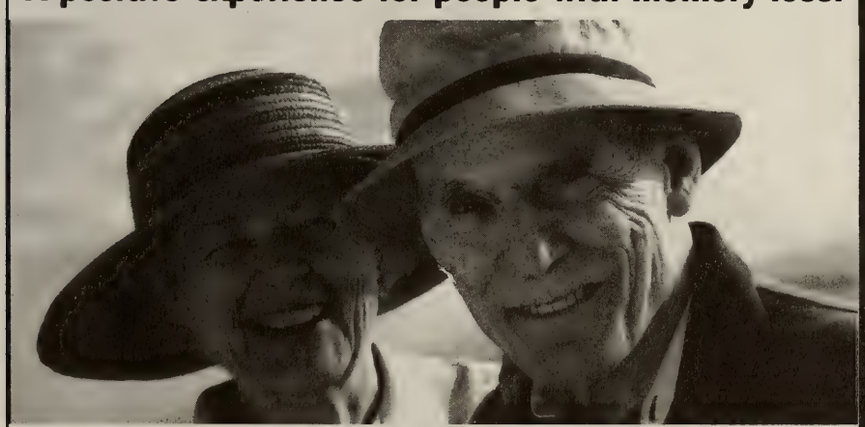
Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

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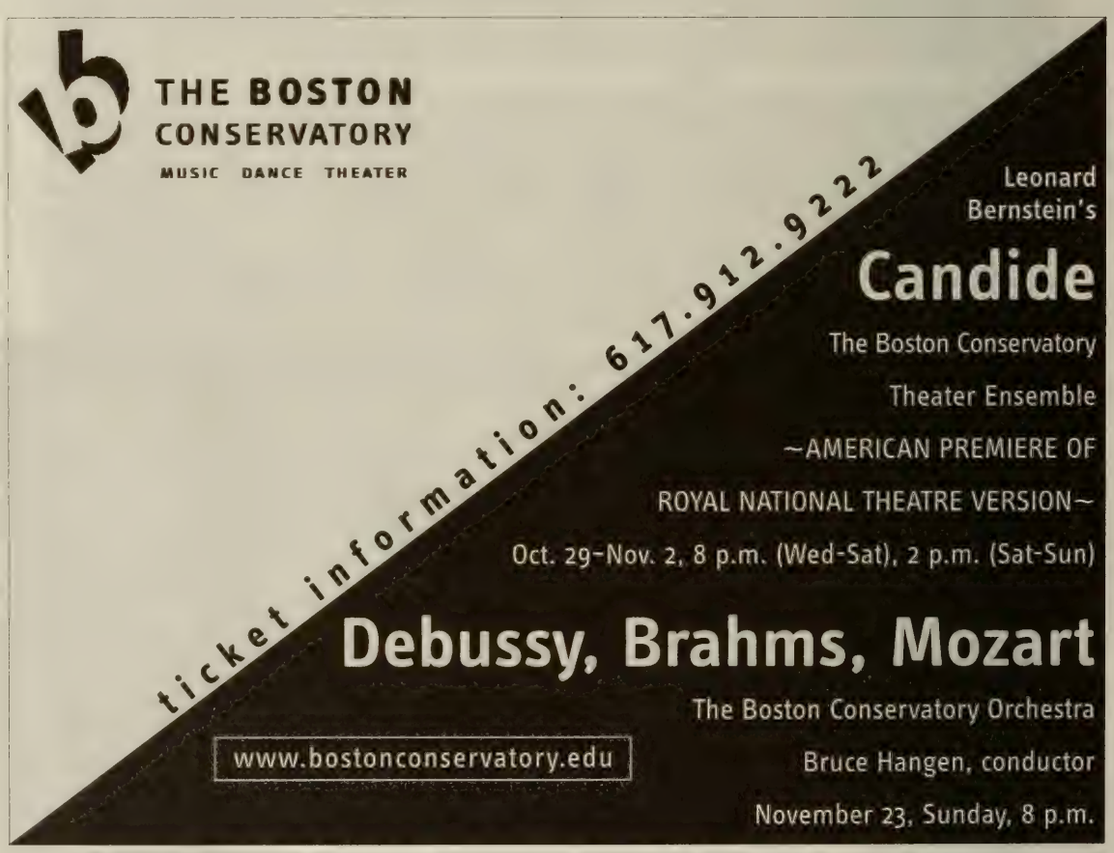
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century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, and Sir Michael Tippett. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. The first American-born conductor to hold that position, he was named Music Director Designate in the spring of 2002 and will become the orchestra's fourteenth music director in the fall of 2004.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

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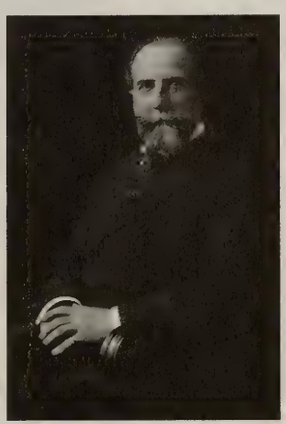
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A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.



Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

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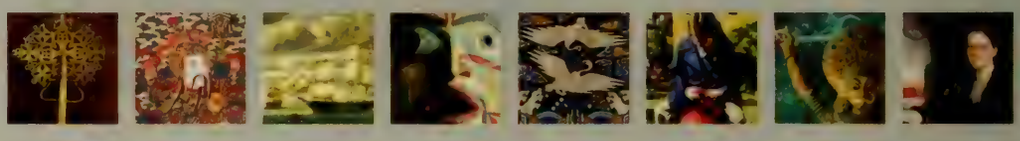
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installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

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The Women in Berlioz's Life

by Peter Bloom

This week's all-Berlioz concert is one of several programs being presented by the BSO this season to mark the bicentennial of Berlioz's birth, to be followed by performances under Rafael Frühbeck de Burgos of the composer's "L'Enfance du Christ" (January 8-10, 2004) and "La Mort de Cléopâtre" (May 4-8, 2004).

As the outstanding representative of the Romantic era in France, Berlioz, we might well imagine, would not have been immune to the charms of what used to be called the fair sex. And indeed he was not. For Berlioz, music and love, as he put it in one of the most poetic passages of his *Mémoires*, were the "two wings of the soul."

Writing about himself, especially in that book, caused Berlioz to think of his life in its entirety as a novel. In turn those who have written about him have tended to do so as well, forgetting that betwixt and between the passion and the romance were the many pedestrian periods of earning a living by concert-giving, conducting, and writing music criticism for the daily and weekly press.



Harriet Smithson as Ophelia

Berlioz was librarian at the Paris Conservatoire and curator of the museum there; he served on juries at several international exhibitions of industrial products as an expert on musical instruments; he was a member of the Académie des Beaux-Arts of the Institut de France, where his main responsibilities were reviewing books and music submitted for prizes and writing articles for the Academy's dictionary of the arts; he was the sometimes neglectful father of a boy who needed a good deal of guidance while deciding upon a career; and he was a property owner and investor whose limited means required careful management. In short, he was often enough what we would simply call a "working stiff," though the term is far from divine. (Not long ago Neal Zaslaw applied it to Mozart and took adverse criticism for his irreverence in doing so.) To think of Berlioz primarily as a lover—whether an unfulfilled Werther or an unquenchable Don Juan—is therefore to becloud the reality. Still, it cannot be denied that love was a decisive factor in his life.

Most of those who are familiar with the *Symphonie fantastique* know that its program of unrequited love was inspired by the composer's infatuation with the Irish actress Harriet Smithson, who eventually became Berlioz's first wife. But before that ceremony took place Berlioz had already experienced great passions for at least two other women. The first, a childhood sweetheart, was a girl from his native province of the Dauphiné (the area around Grenoble) with the poetic first name of Estelle and the uncelestial family name of Duboeuf. Six years older than the twelve-year-old Berlioz, she enthralled him with her smiling eyes, her dark hair, and her shocking pink boots—this at the very same time that he discovered the enchanting power of music, at the ceremony of his first communion. It was then, in the summer of 1816, that Berlioz began what became his lifelong habit of associating the art he was to master with the greatest emotion of the heart. In 1828 Estelle married a local lawyer, Casimir Fornier; before she was widowed in 1845 she would bear six children. Berlioz saw her briefly in 1832, after his return from Italy as winner of the Prix de Rome, and once more, in 1864 (two years after the

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death of his second wife), when he confessed with apparent sincerity that he had loved her for nearly fifty years. In the final pages of his *Mémoires* we find the details of this long, gentle, and pristine love story, which runs though the book as it did Berlioz's life as an imaginative *idée fixe*.

It was as a music student struggling to make ends meet that Berlioz met the woman who surely caused him more real and sudden grief than any other female acquaintance. While giving guitar lessons at Madame Daubrée's boarding school for girls in the Marais district of Paris (he was quite skilled on the guitar, as perhaps not all readers are aware, and he played the flute and sang as well), Berlioz met the brilliant young pianist Marie-Félicité-Denise Moke, who would soon become widely celebrated as one of the leading soloists and teachers of her generation. Uncommonly handsome and unusually aggressive, Camille, as she was known, seems to have taken the lead in declaring her love for the starry-eyed youth who was her colleague, though it was not long before he reciprocated, and in spades. They soon became lovers (contemporary correspondence leaves no doubt about the matter) and all but betrothed. Camille's practically-minded mother was hardly thrilled at the prospect of a son-in-law without resources, however, and prevailed upon the couple to delay their legal union until Berlioz's financial situation appeared more promising.



Camille Moke, c.1830

Literally obsessed with Camille and full of the jealousies such obsessions always embrace, Berlioz nonetheless managed to win the much coveted Prix de Rome, in the summer of 1830, and to give the premiere of the *Symphonie fantastique* in December of that year. These successes led to a formal engagement and plans for a wedding on the composer's return from the obligatory stay in Italy (which he attempted arduously, but futilely, to avoid). Four months after his reluctant leave-taking, Berlioz found that his worst fears had come true: Camille, whose hand others had sought before, had married the wealthy piano maker (with a matching first name) Camille Pleyel. Berlioz, armed with pistols and a disguise, solemnly prepared to murder the offending parties and hence to commit suicide. When he recounted this tale in his *Mémoires*, some years later, he was able to do so with high comedy. But his wound was so real at the time that even subsequent biographers have tended to feel his pain. In his masterly account of the composer's youth, for example, David Cairns describes the woman whose graceful figure, magnificent black hair, and "large blue eyes which can shine like stars" Berlioz once idolized, as a "brittle, vulgar, self-seeking nymphomaniac." She did indeed proceed to have affairs with a number of famous men, though recent rumors of her having conceived a child with Franz Liszt in 1845 are apparently untrue. (Monsieur Pleyel had long since taken leave of his wanton wife.) When she appeared as a soloist with the orchestra that Berlioz was conducting in London in 1852, tensions were still in the air.

In 1825, after the teenage flirtation with Estelle Duboeuf and before the "violent distraction" of Camille Moke, Berlioz experienced one brief *passion frénétique*; and in Nice in 1831, to exorcise the commitment to Camille, he enjoyed an even briefer fling on the beach. (We know nothing of the ladies in question.) Not too many months thereafter resumed the "fatal passion" which became what he called the "supreme drama" of his life. This, of course, was his encounter with Harriet Smithson, whom he saw on the stage as Juliet and Ophelia, in 1827, during a short-lived vogue in Paris for Shakespeare in English, whom he loved passionately for some three years without ever having met her,

whom he dismissed during the episode with Camille, and—after a serendipitous turn of events—whom he then courted, battled, and married in 1833. All the young French romantics were beguiled by Harriet's stunning performances, but Berlioz, consumed as well by his passion for Shakespearian drama, stood out among them as most vehement in his declarations of love not only for the plays but for the celebrated tragedienne who had brought them to life.

When Berlioz finally made her acquaintance, after the concert he gave on returning from Rome (the program featured the revised *Symphonie fantastique* with its sequel, *Lélio ou le Retour à la vie*, which Berlioz had conceived in Italy), Harriet's popularity was on the wane. It is possible that by then she felt it might be advantageous to hitch her star to his, which was on the rise. In the event, through the spring and summer of 1833 they moved falteringly towards marriage and consummated their union on October 3rd of that year. The marriage contract, signed the day before the wedding took place at the Church of the British Embassy in Paris, shows that their only wealth was their talent. Harriet's inability to pursue her career (the vogue for Shakespeare in English was over and her French was halting and accented) and Berlioz's own struggles as a fledgling musician in an artistic world more friendly to less audacious spirits led to economic hardship and, eventually, to the breakdown of the marriage. It had been happy at the beginning, and the arrival of their first (and only) child, in 1834, was the occasion of



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much festivity. But Harriet's frustration led to drink; drink led to illness and resentment; the stifling atmosphere at home led Berlioz to seek consolation elsewhere.

It was in 1840 or 1841, at the time of the composition and publication of *Les Nuits d'été* in their original version for voice and piano, that Berlioz met the young mezzo-soprano Marie Récio, then enjoying a temporary contract at the famous Paris Opéra. By 1842 they had formed a romantic attachment, and she became his traveling companion as he embarked on the series of expeditions abroad that brought him international fame and far more fortune than he would ever be able to reap in his own country. Marie would regularly sing *Absence* on those concert tours (the third song of the cycle) as well as a few other items, but she was more skilled as a financial manager than as a virtuoso singer and served Berlioz best as what he sarcastically dubbed his "*homme* d'affaires." There is some evidence that Berlioz tired of Marie and tried to end their liaison (he regularly sent monies back to Paris to support his wife and son), but Marie was tenacious and not easily deceived. For some years he maintained two residences in Paris, but after Harriet's death, in 1854, Berlioz did the honorable thing, as he confided in a letter to his son Louis, and married the woman who had been his partner for some fourteen years. Those who met "Madame Berlioz" during the composer's European travels, including the critic Eduard Hanslick and the historian August Wilhelm Ambros (as well as the opportunist Richard Wagner), spoke unflatteringly of Marie's artistry and aggressiveness. But I should like to believe that the sometimes volatile Berlioz needed and appreciated her administrative talents. He was certainly devastated by her sudden death of a heart attack in 1862 (she was only forty-eight), and was sustained only by the quiet solicitude of Marie's Spanish mother, who had lived with the couple since their marriage (and who would outlive Berlioz by some seven years).



Marie Récio

To bring this brief catalogue to conclusion we must mention three more women with whom Berlioz dreamed of love. In the summer of 1833, while Harriet Smithson continued to insist upon saying "yes but not yet," Berlioz determined to leave her and to take off for Berlin. (One of the Rome-Prize rules required winners to spend time in Germany, though it is not clear if this rule was enforced in Berlioz's day.) To overcome the pain of the separation, pure chance threw him into the arms of a poor but charming and spirited young girl of eighteen who had only days before (in late August 1833) run away from a man who had literally held her captive for some four years. At the time he recounted the adventure to his friend Humbert Ferrand:

> She has a deathly fear of failing back into the hands of that monstrous fellow and says that she would rather throw herself into the sea than to become his property again. I was told about her the day before yesterday. She definitely wants to get out of France, and it occurred to me that I might take her with me. Someone told her about me, she expressed the desire to see me, and we met. I offered her reassurance and proposed that she accompany me to Berlin where, with Spontini's help, I could find her a job in a chorus. She agreed. She is lovely, alone in the world, desperate yet confident. I will protect her and will make every effort to become attached to her. If she loves me, I will try my damnedest to offer a smidgen of love in return. Indeed, I will convince myself that I love her. I've just seen her. She's



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> very polite, plays the piano passably, sings a little bit, converses well, and explains her odd position with some dignity. What an absurd tale this is!

Three days later Harriet Smithson was back in his arms; the escape to Germany was off; the wedding was announced and scheduled for the near future.

In April and May of 1847, when he was giving concerts in Russia (he was still married to Harriet and had been traveling with Marie for nearly five years), Berlioz had an intense encounter with a young woman who sang in the Saint-Petersburg chorus. She was a seamstress by trade, was engaged to another man, and spoke five languages. Despite Marie's presence, Berlioz found time to take long walks with his new acquaintance in the distant corners of the city and to fall head over heels into a love that he later described as "poetic, painful, and perfectly innocent" (by which he may have meant perfectly stupid). It took him some six months to get over it, at which time he seems to have reconciled himself, again, to remaining with Marie.



The elderly Estelle Fornier (née Duboeuf), c.1864

It is from letters to friends that we learn of this romp in Russia, just as it is from letters to friends that we learn of Berlioz's final liaison, which occurred with a young woman whom he had met, ironically enough, while strolling in the cemetery just after the death of his second wife (Marie Récio and Berlioz were married on October 19, 1854; she died on June 13, 1862). This, as he described it in a letter of 1863, was

> a love which came to me smiling, which I did not seek, and which, for a while, I even resisted. But my insistent loneliness and my inevitably destructive desire for affection overcame me. I let myself be loved, and then loved even more in return. A voluntary break between us became necessary and imperative—a break that was complete, without compensation, and as absolute as death.

Her name was Amélie, and that is all we know. In his final years, Berlioz resuscitated and rejuvenated his affection for Estelle Fornier, the now elderly woman whom Jacques Barzun and other biographers have interpreted as a projection, for Berlioz, of some sort of long-lost maternal love.

It is fair to say, as one does for so many other poets and painters, that for Berlioz art was an imitation of life. But the converse, too, is true—that life was an imitation of art. As though following the script of a drama, the thirty-year-old Berlioz thought of struggling to fall in love with a pretty and poor young creature, as we have seen, in order to break him of the habit of Harriet. And at the end, as though enjoined to complete the novel of his life with a final citation of the main theme as he, himself, had construed it, this unremitting romantic caused himself to believe again in his love for Estelle.

Peter Bloom, author of *The life of Berlioz* (1998) and editor, recently, of *Berlioz: Past, Present, Future* (2003), and of *Berlioz's Grand Traité d'instrumentation et d'orchestration modernes* (2003), is Grace Jarcho Ross 1933 Professor of Humanities at Smith College in Northampton, Massachusetts.



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Listen to what girls in girls' schools say. Listen to the ideas they have for history projects. Listen to their opinions on computer game violence, or censorship, or biotechnology. Listen to how they discuss art and music and politics. It is amazing what girls can do when we respect their opinions. They will organize community service projects and learn new languages. They will publish magazines and start businesses. Look at the machines they build. Look at the presentations they put together. Listen to the music they compose. They will, in the quiet, learn to excel.

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Regretfully, under doctor's orders, Sir Charles Mackerras has had to cancel his appearances here this week due to a recurrent shoulder problem. We are fortunate that Emmanuel Krivine was available to replace him at short notice.

ALL-BERLIOZ PROGRAM

Symphonie fantastique, Episode from the life of an artist, Opus 14

Reveries, passions. Largo – Allegro agitato e appassionato assai – Religiosamente
A ball. Valse: Allegro non troppo
Scene in the country. Adagio
March to the scaffold. Allegretto non troppo
Dream of a witches' sabbath. Larghetto – Allegro

INTERMISSION

Harold in Italy, Symphony in four parts with solo viola, Opus 16

Harold in the mountains: Scenes of melancholy, of happiness, and of joy
March of the pilgrims singing their evening prayer
Serenade of an Abruzzese mountaineer to his mistress
Brigands' orgy, with recollections of past scenes

STEVEN ANSELL, viola

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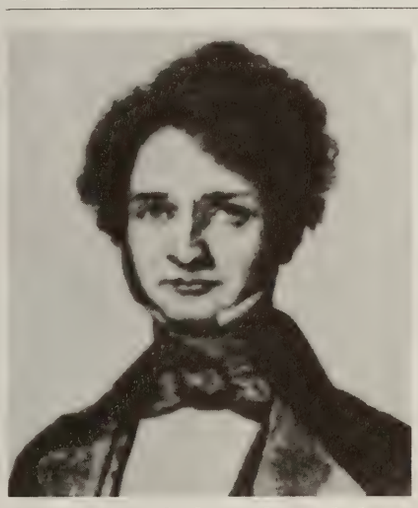
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Hector Berlioz
Symphonie fantastique, Episode from the life of an artist, Opus 14



Louis-Hector Berlioz was born at La Côte-Saint-André, Department of Isère, France, on December 11, 1803, and died in Paris on March 8, 1869. He composed his Symphonie fantastique*—his first major work—in 1830, though a few of the musical ideas derive from some of his earlier compositions (see below). François-Antoine Habeneck led the first performance on December 5, 1830, in Paris. Habeneck led the premiere of the revised version on December 9, 1832, also in Paris, on which occasion Berlioz was one of the drummers. Carl Bergmann led the first American performance on January 27, 1856, with the New York Philharmonic. The first Boston performance was given in a Harvard Musical Association concert under Carl Zerrahn on February 12, 1880. Georg Henschel conducted the waltz at Boston Symphony concerts in December 1883, as did Wilhelm Gericke in October/November 1884, subsequent performances of the waltz alone, or the paired slow movement and waltz (in that order), being given by Gericke and Emil Paur between 1888 and 1905. The first complete Boston Symphony performance of the* Symphonie fantastique *was given by Wilhelm Gericke in December 1885, since which time the BSO has also played it under Arthur Nikisch, Emil Paur, Gericke again (in February 1901, during the BSO's first Symphony Hall season), Max Fiedler, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Eleazar de Carvalho, Charles Munch (many times at home and on tour between November 1950 and February 1964), Jean Martinon, Seiji Ozawa (frequently at home and on tour since his initial Tanglewood performances of the work in 1967 and 1970, and his first subscription performances of it in November 1970), Georges Prêtre, Joseph Silverstein, Edo de Waart, Colin Davis, Hiroshi Wakasugi, and Charles Dutoit. All of the BSO's performances between 1991 and 2002 were led by Seiji Ozawa, who gave the most recent subscription series in October 2000, the most recent subscription performance in April 2002 (preceded by performances in Carnegie Hall and in Philadelphia), and the most recent Tanglewood performance on July 14, 2002 (as part of his final BSO program as music director). The* Symphonie fantastique *is scored for two flutes, piccolo, two oboes, English horn, two clarinets, E-flat clarinet, four bassoons, four horns, two cornets, two trumpets, three trombones, two tubas (originally ophicleides), timpani, bass drum, snare drum, cymbals, bells, two harps, and strings. At these concerts, Emmanuel Krivine includes the optional solo cornet part in the work's second movement.*

On December 9, 1832, in true storybook fashion—and as vividly recounted in his own *Memoirs*—Hector Berlioz won the heart of his beloved Harriet Smithson, whom he had never met, with a concert including the *Symphonie fantastique*, for which she had unknowingly served as inspiration when the composer fell hopelessly in love with her some years before. The two met the next day and were married on the following October 4. The unfortunate but true conclusion to this seemingly happy tale is that Berlioz and his "Henriette," as he called her, were formally separated in 1844.*

Berlioz saw the Irish actress Harriet Smithson for the first time on September 11, 1827, when she played Ophelia in *Hamlet* with a troupe of English actors visiting Paris. By the time of her departure from Paris in 1829, Berlioz had made himself known to her through letters but they did not meet. By February 6, 1830, he had hoped to begin

*As Michael Steinberg has written, "Her French was roughly on the level of his English. The whole business was a disaster." By the time they separated, "Smithson had lost her looks, and an accident had put an end to her career. She died in 1854, an alcoholic and paralyzed."



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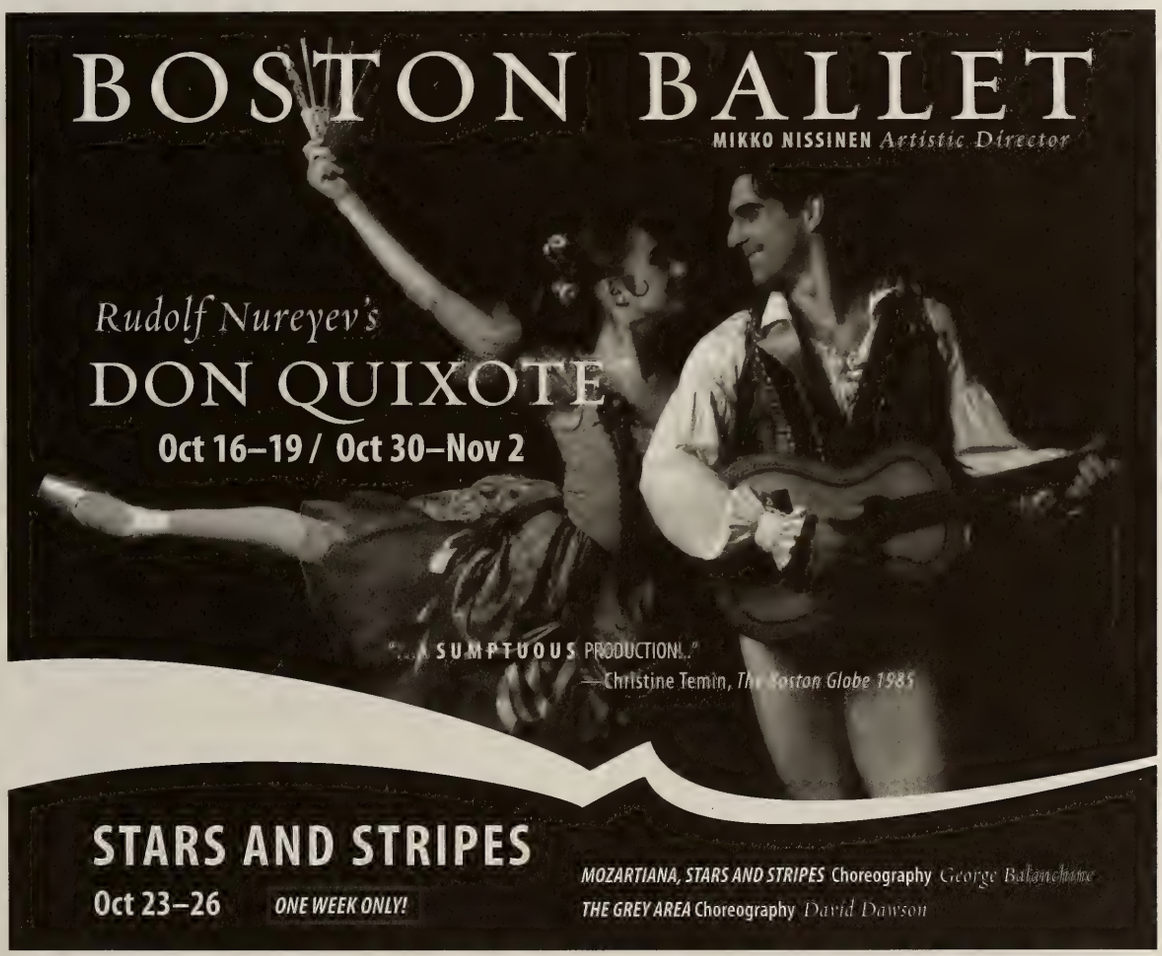
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his "Episode from the life of an artist," a symphony reflecting the ardor of his "infernal passion," but his creative capabilities remained paralyzed until that April, when gossip (later discredited) linking Harriet with her manager provided the impetus for him to conceive a program that ended with the transformation of her previously unsullied image into a participant in the infernal witches' sabbath whose depiction makes up the last movement of the *Symphonie fantastique*. The work had its first performance on December 5, 1830, paired on a concert with Berlioz's Prix de Rome-winning cantata *La Mort de Sardanapale*, which represented his fourth attempt at that prize.

Before Berlioz returned to Paris from Rome (where he was required to live and study while supported by his Prix de Rome stipend) in November 1832, he had subjected the second and third movements of his symphony to considerable revision. At the fateful concert of December 9, 1832, the *Fantastique* was paired with its sequel, the now virtually unknown *Lélio, or The Return to Life*, the "return" representing the artist's awakening to his senses from the opium dream depicted in the *Symphonie fantastique*'s program. Berlioz, overwhelmed by the coincidence of Harriet's being back in Paris at the same time, successfully conspired to provide her with a ticket to the concert; and so it was, when the speaker in *Lélio* declaimed the line "Oh, if only I could find her, the Juliet, the Ophelia, for whom my heart cries out...," that Harriet found herself as taken



*This production is funded in part by a grant from the Rudolf Nureyev Dance Foundation.

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PROGRAM
of the Symphony

A young musician of morbidly sensible temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an *idée fixe* as it were, that he encounters and hears everywhere.

PART I—REVERIES, PASSIONS

He recalls first that soul-sickness, that *vague des passions*, those depressions, those groundless joys, that he experienced before he first saw his loved one; then the volcanic love that she suddenly inspired in him, his frenzied suffering, his jealous rages, his returns to tenderness, his religious consolations.

PART II—A BALL

He encounters the loved one at a dance in the midst of the tumult of a brilliant party.

PART III—SCENE IN THE COUNTRY

One summer evening in the country, he hears two shepherds piping a *ranz des vaches** in dialogue; this pastoral duet, the scenery, the quiet rustling of the trees gently brushed by the wind, the hopes he has recently found some reason to entertain—all concur in affording his heart an unaccustomed calm, and in giving a more cheerful color to his ideas. But she appears again, he feels a tightening in his heart, painful presentiments disturb him—what if she were deceiving him?—One of the shepherds takes up his simple tune again, the other no longer answers. The sun sets—distant sound of thunder—loneliness—silence.

PART IV—MARCH TO THE SCAFFOLD

He dreams that he has killed his beloved, that he is condemned to death and led to the scaffold. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffled sound of heavy steps gives way without transition to the noisiest clamor. At the end, the *idée fixe* returns for a moment, like a last thought of love interrupted by the fatal blow.

PART V—DREAM OF A WITCHES' SABBATH

He sees himself at the sabbath, in the midst of a frightful troop of ghosts, sorcerers, monsters of every kind, come together for his funeral. Strange noises, groans, bursts of laughter, distant cries which other cries seem to answer. The beloved's melody appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean, trivial, and grotesque: it is she, coming to join the sabbath.—A roar of joy at her arrival.—She takes part in the devilish orgy.—Funeral knell, burlesque parody of the *Dies irae*, sabbath round-dance. The sabbath round and the *Dies irae* combined.

*A *ranz des vaches* is defined in The New Grove as "a Swiss mountain melody sung or played on an alphorn by herdsmen in the Alps to summon their cows." Other famous examples figure in the last movement of Beethoven's *Pastoral* Symphony, the overture to Rossini's *William Tell*, and the third act of Wagner's *Tristan und Isolde*.—M.M.

with Berlioz as he with her.

And what of the music itself? Though he ultimately came to feel that the titles of the individual movements spoke well enough for themselves, the composer originally specified that his own detailed program—a version of which appears on the opposite page—be distributed to the audience at the first performance. For present purposes, it is worth quoting from that program's opening paragraph, with its reference to the symphony's principal musical theme:

> A young musician of morbidly sensitive temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an *idée fixe* as it were, that he encounters and hears everywhere.

The *idée fixe*, as much a psychological fixation as a musical one, is introduced in the violins and flute at the start of the first movement's Allegro section, the melody in fact having been lifted by the composer from his own 1828 cantata *Herminie*, which took second prize in his second attempt at the Prix de Rome.* In his score, Berlioz calls for a repeat of this section, presumably to ensure that the *idée fixe* be properly implanted in the ear, and mind, of his listeners. Its appearance "everywhere" in the course of the symphony includes a ball in the midst of a brilliant party (for sheer atmosphere, one of the most extraordinarily beautiful movements in Berlioz's orchestral output); during a quiet summer evening in the country (where it appears against a background texture of agitated strings, leading to a dramatic outburst before the restoration of calm); in the artist's last thoughts before he is executed, in a dream, for the murder of his beloved (at the end of the March to the Scaffold, whose characterization by Berlioz as "now somber and ferocious, now brilliant and solemn" suggests a more generally grim treatment than this music, played to death as an orchestral showpiece, usually receives); and during his posthumous participation in a wild witches' sabbath, following his execution, at which the melody representing his beloved appears, grotesquely transformed, to join a "devilish orgy" whose diabolically frenzied



Harriet Smithson

*Berlioz had originally used the violin melody heard at the very start of the first movement's introductory Largo for a song written years before, while under the influence of another, much earlier infatuation; the composer characterized this melody as "exactly right for expressing the overpowering sadness of a young heart first caught in the toils of a hopeless love."

The March to the Scaffold is another instance in the *Symphonie fantastique* of Berlioz's drawing upon preexisting music: this was composed originally for his unfinished opera *Les Francs-juges* of 1826. To suit his purpose in the *Fantastique*, the composer simply added a statement of the *idée fixe* to the end of the march—truncating it abruptly as the executioner's hand brings a conclusive halt to the protagonist's thoughts.

Finally, thanks to the 1991 rediscovery in manuscript of Berlioz's early, unpublished *Messe solennelle*, we also know that music from the Gratias of that work was reshaped for use in the *Fantastique*'s Scene in the Country, just as other ideas from the *Messe solennelle* would find their way into Berlioz's *Requiem*, *Benvenuto Cellini*, and *Te Deum*.

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climax combines the *Dies irae* from the Mass for the Dead with the witches' round dance.

Today, nearly 175 years since the premiere, it is easy to forget that when the *Symphonie fantastique* was new, Beethoven's symphonies had just recently reached France, Beethoven himself having died only in 1827, just half a year before the twenty-five-year-old Berlioz first saw Harriet Smithson. And Berlioz's five-movement symphony, with its much more specific programmatic intent, is already a far cry even from Beethoven's own *Pastoral* Symphony of 1808. David Cairns, whose translation of Berlioz's *Memoirs* is the one to read, has written that "Berlioz in the 'Fantastic' symphony was speaking a new language: not only a new language of orchestral sound...but also a new language of feeling,...the outward and visible sign of which was the unheard of fastidiousness with which nuances of expression were marked in the score."

Countless aspects of this score are representative of Berlioz's individual musical style. Among them are his rhythmically flexible, characteristically long-spun melodies, of which the *idée fixe* is a prime example; the quick (and equally characteristic) juxtaposition of contrasting harmonies, as in the rapid-fire chords near the end of the March; the telling and often novel use of particular instruments, whether the harps at the Ball, the unaccompanied English horn in dialogue with the offstage oboe at the start of the Scene in the Country, the drums, used to create distant thunder (with four players specified) at the end of that same Scene, and then immediately called upon to chillingly different effect at the start of the March, or the quick tapping of bows on strings to suggest the dancing skeletons of the Witches' Sabbath; and his precise concern with dynamic markings (e.g., a clarinet solo in the Scene in the Country begins at a *pppp* dynamic, the sort of marking we normally associate with such much later composers as Tchaikovsky or Mahler). And all of this becomes even more striking when one considers that the *Symphonie fantastique* is the composer's earliest big orchestral work, composed when he was not yet thirty, and that the great, mature works—*Roméo et Juliette*, *The Damnation of Faust*, the operas *Les Troyens* and *Béatrice et Bénédict* among them—would follow only years and decades later.

—Marc Mandel



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Harold in Italy, Symphony in four parts with solo viola, Opus 16



Louis-Hector Berlioz was born at La Côte-Saint-André, Department of Isère, France, on December 11, 1803, and died in Paris on March 8, 1869. He composed Harold in Italy *in 1834 on a commission from Niccolò Paganini, who, however, refused to give the first performance, which fell to Chrétien Urhan; this took place under the direction of Narcisse Girard on November 23, 1834. The first American performance was of just two movements, led by Theodore Thomas with violist Edward Mollenhauer and an unnamed orchestra on May 9, 1863, at New York's Irving Hall. Charles Baetens was violist for the first complete American performance, given by the Thomas Orchestra at Boston's Music Hall on October 28, 1874. Georg Henschel led the first Boston Symphony performances in February 1884 with violist Henry Heindl, subsequent BSO performances being led by Wilhelm Gericke, Arthur Nikisch, and Emil Paur, all with violist Franz Kneisl; Gericke, Karl Muck, and Max Fiedler, all with Emil Férir; Pierre Monteux with F. Denayer; Serge Koussevitzky with Louis Bailly, Jean Lefranc, William Primrose, Jasche Veissi, and Joseph de Pasquale; Eleazer de Carvalho with de Pasquale; Ernest Ansermet with Primrose; Charles Munch with de Pasquale and Primrose; Seiji Ozawa with Pinchas Zukerman (the most recent subscription performances, in January 1979, followed by performances at Carnegie Hall and in Washington, D.C.), and John Eliot Gardiner with Yuri Bashmet (the most recent Tanglewood performance, on July 25, 1993). In addition to the solo viola ("in the foreground, near to the public and isolated from the orchestra"), the score calls for two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets, four bassoons, four horns, two cornets, two trumpets, three trombones, tuba (originally ophicleide), timpani, snare drum, triangle, cymbals, harp ("placed close to the solo viola"), and strings (Berlioz specifies at least fifteen each of first and second violins, at least ten violas, at least twelve cellos, and at least nine basses).*

Harold in Italy is an overt reflection of Berlioz's admiration for Beethoven. But this work of utterly original conception owes its impetus to an unlikely source, a commission for a viola concerto from the great violin virtuoso Niccolò Paganini. Paganini had introduced himself to Berlioz after a performance of the *Symphonie fantastique* on December 22, 1833, after which the audience had gone wild and the players "were radiant with enthusiasm as they left the platform," Berlioz recalled in his memoirs.

> To crown my good fortune, one member of the audience stayed behind in the empty hall, a man with long hair and piercing eyes and a strange, ravaged countenance.... He stopped me in the passage and seizing my hand uttered glowing eulogies that thrilled and moved me to the depths. It was Paganini.

The following month Paganini came to see Berlioz with an unusual proposition. He had just obtained a Stradivarius viola which he wished to play in public, and he desired to have a viola concerto composed for him. "You are the only one I would trust with such a commission." Berlioz, though highly flattered, argued that any composer attempting to write a concerto for so great a virtuoso should at least be able to play the instrument for which he was composing, or else that Paganini should write one for himself. But Paganini was already suffering from the throat cancer that was to kill him and insisted that he was too ill to compose. At first the two musicians worked out a plan for an unusual composition for chorus, orchestra, and solo viola, to be called *The Last Moments of Mary, Queen of Scots*. Over the course of a few months, this mutated into an entirely different kind of piece—a symphony for viola and orchestra.



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Haydn	Quartet in D minor, Opus 76, No. 2"Fifths"
Beethoven	Quartet in G, Opus 18, No. 2
Brahms	Clarinet Quintet in B minor, Opus 115

SUNDAY, DEC 7, 2:30 PM	FRIDAY, DEC 5, 8:00 PM

Sharan Leventhal, violin; Jonathan Miller, cello Randall Hodgkinson, piano

Haydn	Trio in E flat, Hob. XV 29
Schulhoff	Duo for violin and cello (1925)
Schubert	Trio in B-flat, Opus 99, D.898

SUNDAY, FEB 15, 2:30 PM	FRIDAY, FEB 13, 8:00 PM

Arturo Delmoni, Tatiana Dimitriades; violins, Burton Fine, viola; Jonathan Miller, cello; John Ferrillo, oboe

Mozart	Oboe Quartet in F Major, K.370
Harbison	Oboe Quartet "Six American Painters"(with images of the art)
Mystery	String Quartet*
Dvořák	Quartet in F major, Opus 96 "American"

SUNDAY, MAR 14, 2:30 PM	FRIDAY, MAR 12, 8:00 PM

Sharan Leventhal, Victor Romanul, violins; Steven Ansell, Rebecca Gitter, violas; Wendy Warner, Jonathan Miller, celli

Boccherini	Quintet, Opus 13, No. 5
Arensky	String Quartet with two celli, Opus 35
Brahms	Sextet in G major, Opus 36

SUNDAY, APR 18, 2:30 PM	FRIDAY, APR 16, 8:00 PM

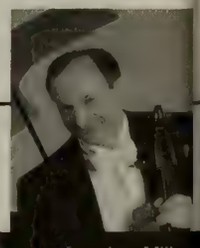
Sharan Leventhal, violin; Jonathan Miller, cello; Randall Hodgkinson, piano

Beethoven	Trio in D Major, Opus 70, No.1 "Ghost"
Schnittke	Trio (written between 1985-1992)
Schumann	Trio in D minor, Opus 63

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Jonathan Miller, Artistic Director

Even as he was composing the piece, Berlioz worried that his score would not be brilliant enough to serve as a showcase for the virtuoso soloist.

> I attempted to write a solo for the viola, but a solo combined with orchestral accompaniment in such as way as to leave the orchestra full freedom of action; for I was confident that, by the incomparable power of his playing, Paganini would be able to maintain the supremacy of the soloist.

As soon as the first movement was finished, Paganini asked to see it. Sure enough, he objected to all the rests in the viola part. "There's not enough for me to do here. I should be playing all the time." Berlioz insisted once again that if he wanted a concerto, he should write it himself. Paganini, with an air of disappointment, went away and departed soon afterwards for Italy. Disappointed but realistic, Berlioz decided to finish the work to suit his own taste:



An 1819 charcoal portrait of Niccolò Paganini, who commissioned "Harold in Italy" from Berlioz

> My idea was to write a series of orchestral scenes in which the solo viola would be involved, to a greater or lesser extent, like an actual person, retaining the same character throughout. I decided to give it as a setting the poetic impressions recollected from my wanderings in the Abruzzi [a mountain range in central Italy, east of Rome], and to make it a kind of melancholy dreamer in the style of Byron's *Childe Harold.*

This treatment of the solo instrument, not as a device for virtuoso display but as a kind of dramatic persona, whose presence —always lost in reverie and contemplation—colors everything that goes on around him, was utterly novel. Berlioz gave the symphony no formal program other than its overall title and the headings of the four movements:

1. Harold in the Mountains: Scenes of melancholy, happiness, and joy
2. March of Pilgrims, singing their Evening Prayer
3. Serenade of a Hillsman of the Abruzzi to his Love
4. Orgy of the Brigands; Memories of Past Scenes

It is easy enough to see at a glance the relationship between such a plan and the traditional abstract four-movement symphony. Easy, too, to note the obvious homage to Beethoven's Ninth Symphony in the "Memories of Past Scenes" that bring the principal themes of the earlier movements in review once again as part of the finale. It is thus the most conservative of Berlioz's major works. At the same time, the work is full of exotic images of a distant place so beloved to the romantic spirit.

Ironically, not all of the musical ideas in the symphony arose as conceptions of the Abruzzi range in central Italy. Two of the themes—the first-movement Allegro's secondary theme and the tune that characterizes the solo viola—came from Berlioz's earlier work, the *Intrata di Rob-Roy* MacGregor, a depiction of Scotland after Sir Walter Scott. It was a work Berlioz had sent from Rome during his residency there to prove that he had been working diligently as the winner of the Prix de Rome. The piece had been premiered on April 14, 1833, with notable lack of success. Berlioz wrote in his memoirs, "I destroyed it immediately after the concert." But this was not quite true; the best

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parts remained intact and reappeared—in the same key—in *Harold.*

The opening Adagio offers a surprising touch: it is a strict double fugue, but devoid of the air of the academy that such a texture normally produces. Berlioz uses it to evoke a kind of placeless wandering, into which he inserts the first suggestion (in the minor mode) of the melody that will characterize "Harold," as represented by the solo viola. This melody, when it appears, will prove to be perfectly, classically balanced, an excellent musical representation of one who remains cool, uninvolved. Following the world-weariness of the opening Adagio, the Allegro brings on a mood of exuberance continued in the secondary theme and, indeed, until the end of the movement through a coda in double-time.

The Pilgrims' March was by far the most favorably received movement in Berlioz's own time. A soft tolling in the harp and quiet chords in the horns accompany the melody that represents the march proper. At first hearing it might sound as if the melody is simply being repeated over and over again, but in fact Berlioz varies it with the utmost subtlety, yet always brings the conclusion of the melody back to the same pitch with endlessly inventive reharmonizations. The procession seems to come closer, the pilgrims intone their hymn softly in the strings against arpeggios *sul ponticello* in the solo viola. Finally, with splendid control of sonority and color, Berlioz suggests the passing of the procession into the distance.

The Serenade is the most original of all the movements in the symphony, though its most striking effect may actually have been inspired by Mozart. There is a suggestion of dancing in the 6/8 dotted rhythm of the opening, following which the English horn sings the serenade melody. Later, as the horns repeat it, the solo violist repeats Harold's theme in long note values, dreamily. Finally, in a moment reminiscent of the first-act finale of *Don Giovanni* (which had enjoyed a particular success at the Paris Opéra in 1834), Berlioz combines all three themes, in different tempos.

The finale grew out of a germ of a march theme in B-flat that now appears as the secondary theme in a sonata-form movement that begins with a retrospective survey of the themes from preceding movements. This is really the last opportunity the solo violist has to be heard with any degree of continuity, because once the brigands' "orgies" break out, the dynamic level is such as will far outstrip the lone violist. What would Paganini have said if he had seen this movement?

As it happens, Paganini missed several performances of *Harold in Italy* between 1834 and 1838 because he had not returned from Italy. But he was in Paris on December 16, 1838, when the piece was performed again, and he came to hear the work he had first commissioned, then refused. After the performance was over, Paganini led the composer before the audience, fell to his knees, kissed his hand, and declared him to be the successor of Beethoven (he had to speak through the medium of his son, because the throat cancer had left him with no voice). His sincerity can hardly be questioned: two days later, Paganini's son delivered what he called "a letter that requires no response." It contained a bank draft for 20,000 francs and a note from Paganini opening with the words, "Beethoven having left us, only Berlioz can make him come alive again."

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

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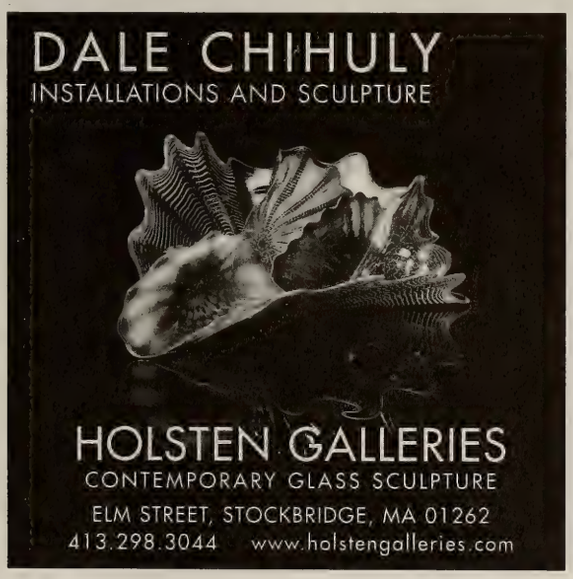
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More . . .

A comprehensive modern Berlioz biography in two volumes—*Berlioz, Volume I: The Making of an Artist, 1803-1832* and *Berlioz, Volume II: Servitude and Greatness*—by Berlioz authority David Cairns appeared in 1999 (University of California). Another important modern biography, from 1989, is D. Kern Holoman's *Berlioz*, subtitled "A musical biography of the creative genius of the Romantic era" (Harvard University Press). *Berlioz*, by Hugh Macdonald, general editor of the Berlioz critical edition, offers a compact introduction to the composer's life as part of the Master Musicians series (Oxford paperback). Another compact account is Peter Bloom's *The life of Berlioz* in the series "Musical lives" (Cambridge University paperback). Bloom has also served as editor of *The Cambridge Companion to Berlioz* (Cambridge University paperback) and of the very recent *Berlioz: Past, Present, Future*, published in October 2003 to mark the bicentennial of the composer's birth. This latter book is a compendium of articles by various musical and cultural historians who examine, among other things, Berlioz's own responses to music of his past, his interactions with musical contemporaries, and views proffered about him in subsequent generations (Eastman Studies in Music/University of Rochester Press). Julian Rushton's recent (2001) *The Music of Berlioz* provides detailed consideration of the composer's musical style and works (Oxford paperback). Hugh Macdonald's Berlioz article from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Early Romantic Masters 2* (Norton paperback, also including the Grove articles on Weber and Mendelssohn). That article was retained, with revisions to the discussion of Berlioz's musical style, in the 2001 edition of Grove. Macdonald's *Berlioz Orchestral Music* in the series of BBC Music Guides includes discussion of both the *Symphonie fantastique* and *Harold in Italy* (University of Washington paperback). The best English translation of Berlioz's *Memoirs* is David Cairns's (Everyman's Library; also once available as a Norton paperback). Still also available is the much older translation by Ernest Newman (Dover paperback). Jacques Barzun's two-volume *Berlioz and the Romantic Century*, first published in 1950, is a distinguished older study (Columbia University Press); Barzun's own single-volume abridgment, *Berlioz and his Century*, is available as a University of Chicago paperback. Brian Primmer's *The Berlioz Style* offers a good discussion of the composer's music (Oxford).

The Boston Symphony Orchestra has made four recordings of the *Symphonie fantastique*: two under Charles Munch, in 1954 and 1962 (RCA, the latter version being still available on compact disc), then under Georges Prêtre in 1969 (RCA) and Seiji Ozawa in 1973 (Deutsche Grammophon). The BSO has recorded *Harold in Italy* twice: in 1944



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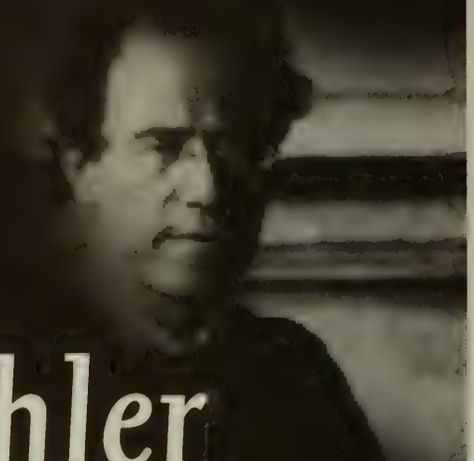
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under Serge Koussevitzky with violist William Primrose—this was the work's first commercial recording—and then again in 1958 under Charles Munch, also with Primrose (both times for RCA). The Koussevitzky/Primrose/BSO recording has been reissued twice on CD (Biddulph and DOREMI). Among the most important Berlioz recordings are those led by Colin Davis, who has recorded the *Symphonie fantastique* four times, most recently with the London Symphony Orchestra (LSO Live, taken from concerts given in September 2000), and before that with the Vienna Philharmonic in 1990, the Concertgebouw Orchestra of Amsterdam in 1974, and the London Symphony in 1966 (all for Philips). Davis has recorded *Harold in Italy* three times, most recently with the London Symphony and violist Tabea Zimmermann (LSO Live, from concerts performed in February 2003), and before that in 1975 with the London Symphony and violist Nobuko Imai as part of his historic Berlioz cycle for Philips, and in 1962 with the Philharmonia Orchestra and soloist Yehudi Menuhin (EMI). Insofar as one can generalize about Davis's studio recordings, the earlier ones tend more toward greater spontaneity, the later ones toward greater polish and refinement, but all are true to the spirit of Berlioz's music.

Recordings using period instruments include John Eliot Gardiner's of both the *Fantastique* and *Harold* with the Orchestre Révolutionnaire et Romantique (Philips), and Roger Norrington's of the *Fantastique* with the London Classical Players (EMI). Historic accounts of the *Symphonie fantastique* include Sir Thomas Beecham's from 1955 with the ORTF National Orchestra (EMI "Great Recordings of the Century") and Pierre Monteux's from 1930 with the Paris Symphony Orchestra (Music & Arts; Monteux recorded the work again in 1959 with the Vienna Philharmonic, for RCA). Historic accounts of *Harold* include a compelling 1953 broadcast performance with Arturo Toscanini leading the NBC Symphony Orchestra and that ensemble's principal violist, Carlton Cooley (RCA), and a famous 1951 account again featuring William Primrose, with Thomas Beecham leading the Royal Philharmonic Orchestra (Sony). Primrose first learned the work at Toscanini's request, for an exciting 1939 NBC Symphony broadcast that has circulated on and off on both LP and CD (it was issued on CD in 1990 by Music & Arts). Beecham also leads a lively and characterful 1956 Edinburgh Festival performance of *Harold* with the Royal Philharmonic; unfortunately this is compromised by an inadequate solo violist and dated sound (BBC Legends).

—Marc Mandel



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Long established as a conductor of the very highest international caliber, Emmanuel Krivine has appeared with top ensembles throughout the world, including the Berlin Philharmonic, the Royal Concertgebouw Orchestra of Amsterdam, the London Symphony Orchestra, the Chamber Orchestra of Europe, the Boston Symphony, the Los Angeles Philharmonic, and the NHK Symphony in Tokyo. Of Russian and Polish parentage, he began his career as a violinist, winning the Prix du Conservatoire de Paris at the age of sixteen. In 1965, a meeting in Salzburg with Karl Böhm proved decisive in shifting the emphasis of his career from solo performance to conducting. Permanent guest conductor of the Orchestre Philharmonique de Radio France from 1976 to 1983, he was also music director of the French National Youth Orchestra for seven years, a position which he again assumed from 2001 to 2004. Music director of the Orchestre National de Lyon from 1987 to 2000, his tenure there marked a period of exceptional artistic growth for the orchestra. During the 2003-04 season, Mr. Krivine will appear with the Houston Symphony, the Saint Paul Chamber Orchestra, the Minnesota Orchestra, the Dallas Symphony, the Atlanta Symphony, and the Toronto Symphony. In Europe he will lead the London Philharmonic, the Royal Concertgebouw Orchestra, and the Rotterdam Philharmonic, to name just several. Mr. Krivine has appeared with many of the major North American orchestras in recent seasons, including the Philadelphia Orchestra, the Cleveland Orchestra, the Saint Louis Symphony, the Baltimore Symphony, and the Montreal Symphony, among others. In Europe he has conducted the Philharmonia Orchestra, the City of Birmingham Symphony Orchestra, the BBC Symphony, the Royal Stockholm Philharmonic, and the Orchestre National de France. He has also appeared with the NHK Symphony in Japan as well as in Australia with the Sydney Symphony and the Melbourne Symphony. In the summer of 2002 he conducted four concerts at the inaugural Mostly Mozart Festival in London's Barbican Centre. He has also visited several major festivals in the United States, including Tanglewood, the Mann Center in Philadelphia, and Lincoln Center's Mostly Mozart Festival in New York. Mr. Krivine recently agreed to become the principal conductor of an orchestra he helped to create, La Chambre Philharmonique. Its founders, a group of musicians from throughout Europe, have dedicated themselves to researching and interpreting the classical and romantic repertoire up to the present day, using instruments that are adapted to both composition and period. The orchestra's premiere performance is planned

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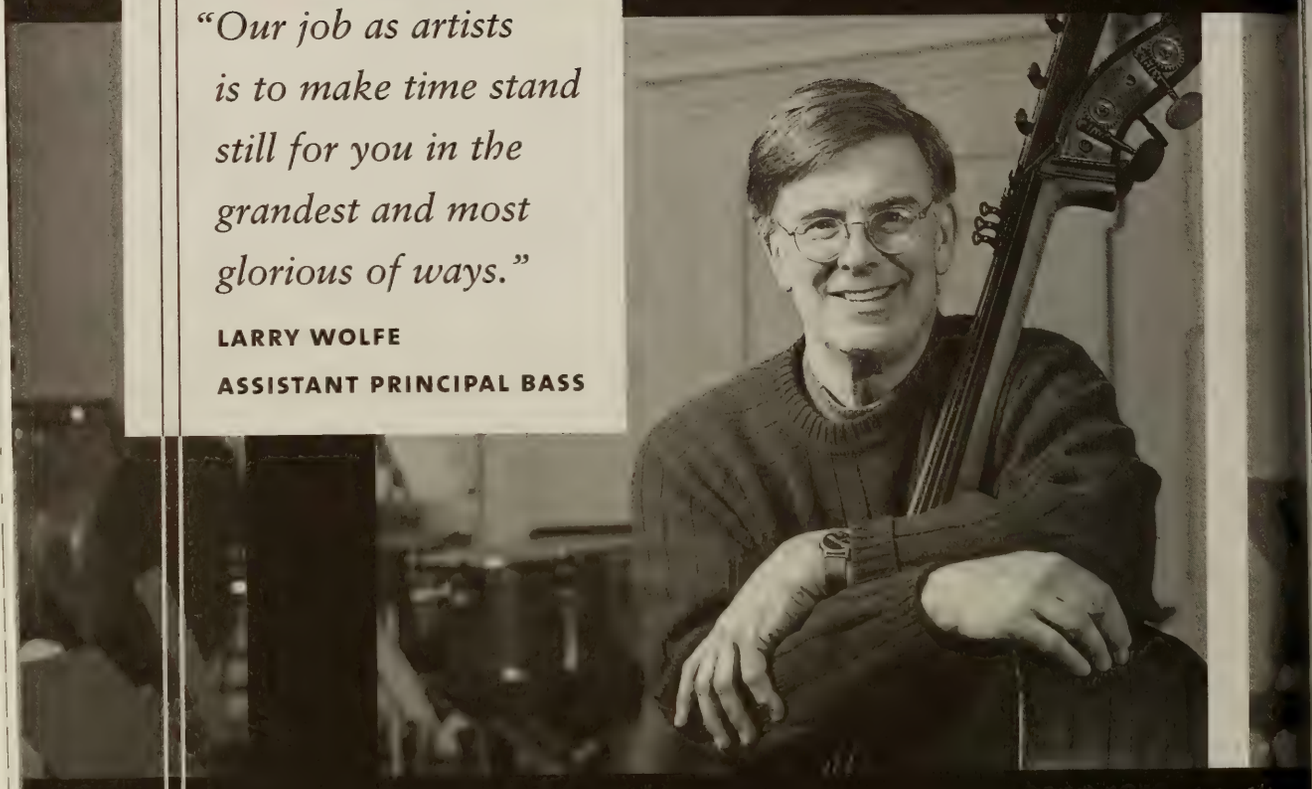
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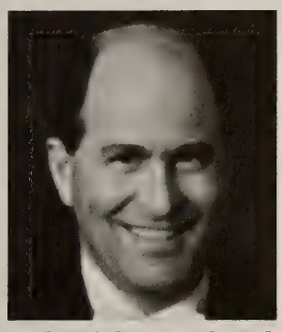
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for early 2004 during the "Folles Journées de Nantes," after which tours are planned for October/November 2004 and February 2005. Emmanuel Krivine made his Boston Symphony Orchestra debut in October 1999 with music of Boris Blacher, Prokofiev, and Ravel, subsequently returning to the BSO podium for his Tanglewood debut—his most recent appearance with the orchestra—in August 2002 with music of Dukas, Ravel, and Rimsky-Korsakov.

Steven Ansell



BSO principal viola Steven Ansell joined the Boston Symphony Orchestra as its principal violist in September 1996, having already appeared with the orchestra in Symphony Hall as guest principal viola. A native of Seattle, Mr. Ansell also remains a member of the acclaimed Muir String Quartet, which he co-founded twenty-two years ago, and with which he has toured extensively throughout the world. In 1995, the Muir Quartet won a Grammy Award. A graduate of the Curtis Institute of Music, where he studied with Michael Tree and Karen Tuttle, Mr. Ansell was named professor of viola at the University of Houston at twenty-one and became assistant principal viola of the Pittsburgh Symphony Orchestra under André Previn at twenty-three. As a recording artist he has received two Grand Prix du Disque awards and a *Gramophone* Magazine award for Best Chamber Music Recording of the Year. He has appeared on PBS's "In Performance at the White House" and has participated in the Tanglewood, Schleswig-Holstein, Marlboro, Blossom, Newport, Spoleto, and Snowbird festivals. Mr. Ansell is currently a professor of music at Boston University School for the Arts. As principal viola of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players. He has appeared as soloist with the Boston Symphony on several occasions, most recently in performances of Mozart's *Sinfonia concertante* conducted by André Previn in October 2002.

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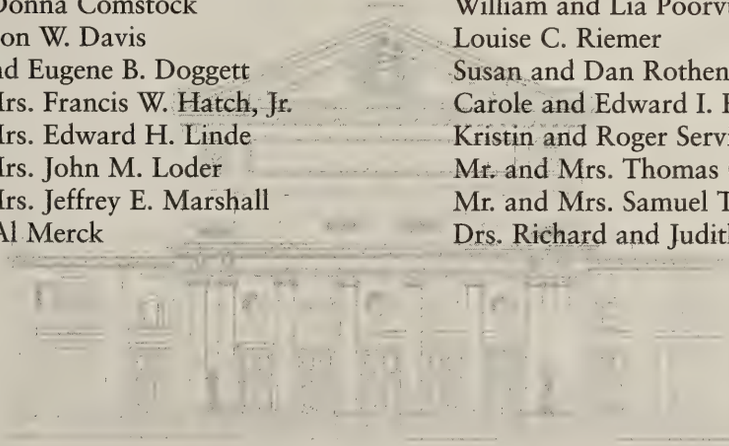
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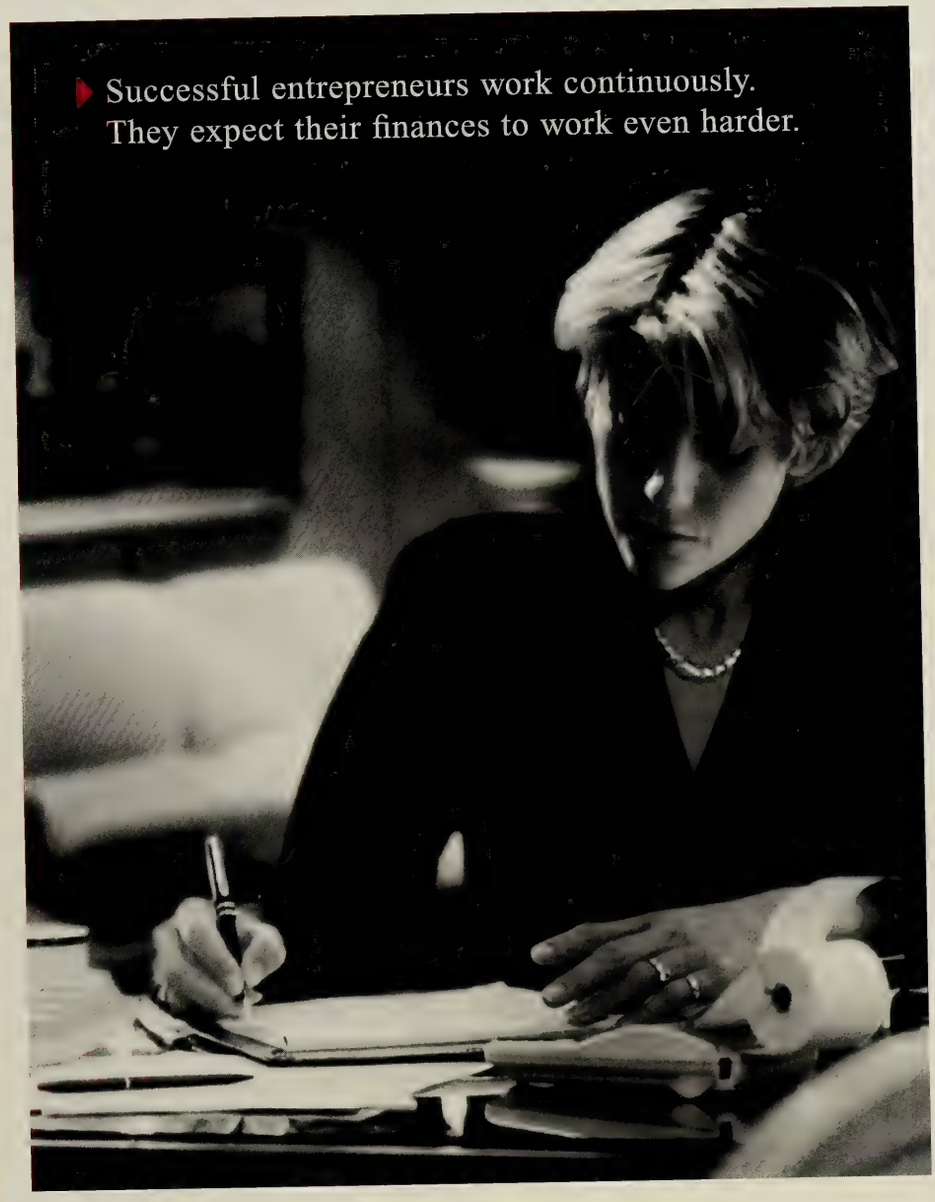


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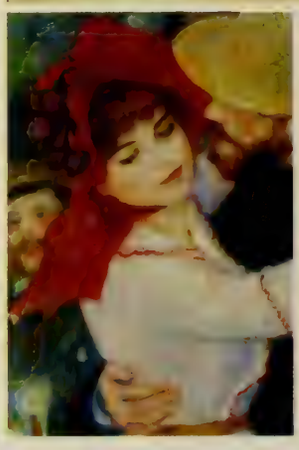
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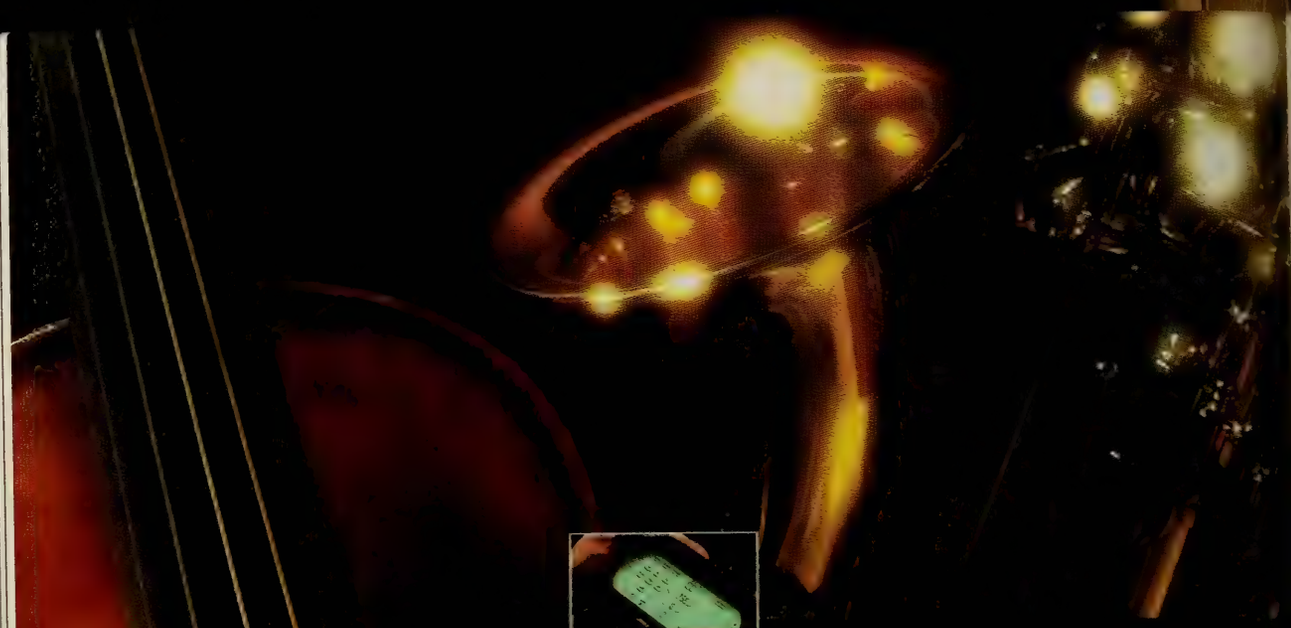
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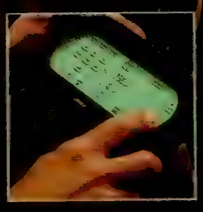
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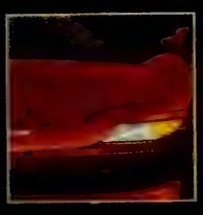
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Rich Warren, *Chicago Tribune*, 6/1/90.

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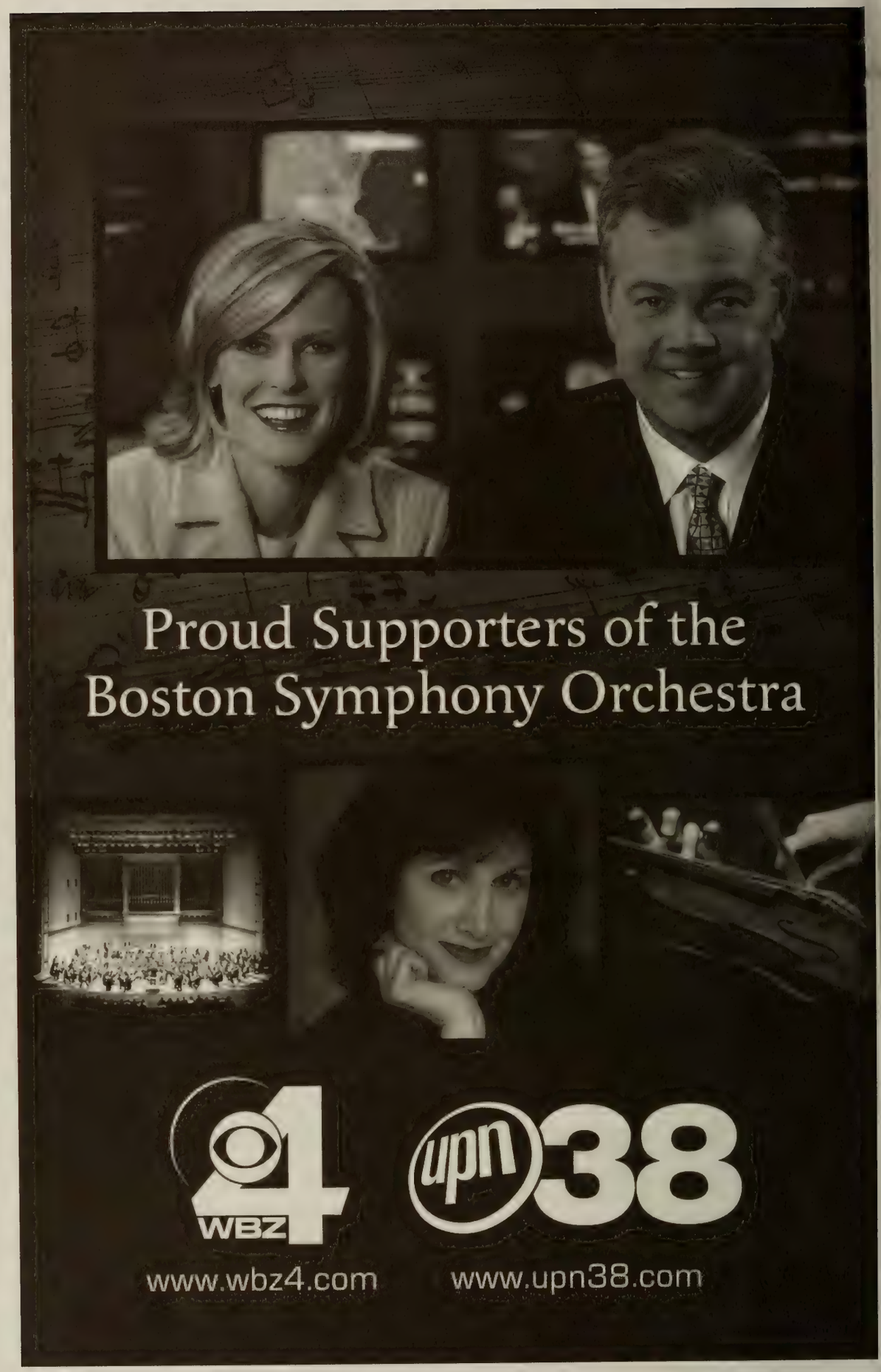
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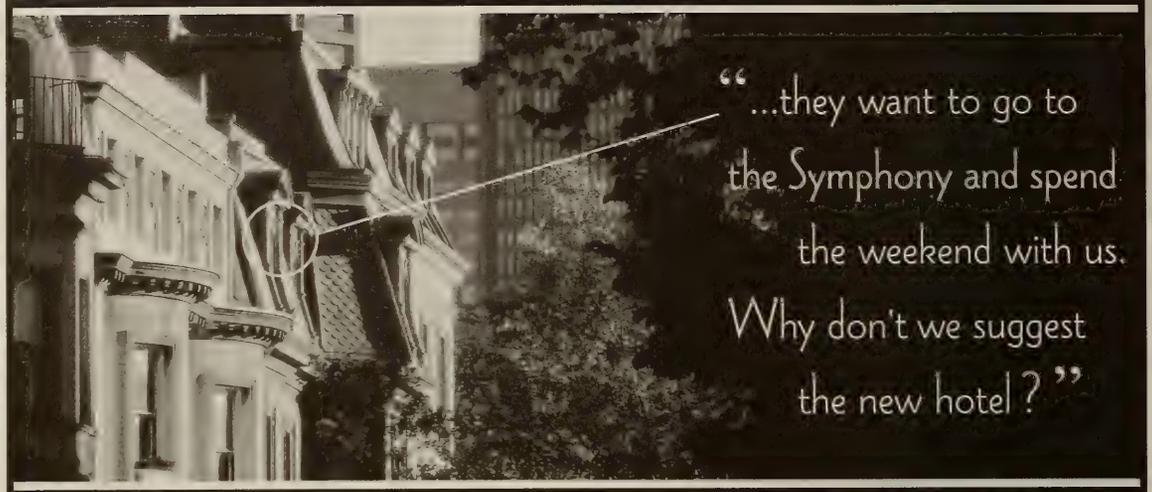
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NEXT PROGRAM. . .

Tuesday, November 4, at 8
Thursday, November 6, at 8
Friday, November 7, at 1:30
Saturday, November 8, at 8

Pre-Concert Talks by Harlow Robinson, Northeastern University

HANS GRAF conducting

TCHAIKOVSKY — *The Tempest*, Symphonic fantasia after Shakespeare, Opus 18

SHOSTAKOVICH — Cello Concerto No. 1 in E-flat, Opus 107

Allegretto
Moderato
Cadenza
Allegro con moto

CLAUDIO BOHÓRQUEZ

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TCHAIKOVSKY — Symphony No. 2 in C minor, Opus 17, *Little Russian*

Andante sostenuto – Allegro vivo
Andantino marziale, quasi moderato
Scherzo: Allegro molto vivace
Finale: Moderato assai – Allegro vivo

Tchaikovsky's extraordinary musical imagination made him an ideal composer of theater and program music. His "symphonic fantasia" *The Tempest*, like his similar works on *Romeo and Juliet* and *Hamlet*, remarkably captures the mood and illustrates the drama of Shakespeare's play. The composer brings the same mastery of orchestral color and theme to his Second Symphony, the *Little Russian*. The subtitle in fact refers more specifically to the Ukraine, folk melodies from which Tchaikovsky used in the symphony. Also on this program, the exciting young German cellist Claudio Bohórquez makes his subscription series debut with Shostakovich's Cello Concerto No. 1, which was composed in 1959 for Mstislav Rostropovich.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

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This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

Tuesday 'B'—November 4, 8-10
Thursday 'D'—November 6, 8-10
Friday 'B'—November 7, 1:30-3:30
Saturday 'A'—November 8, 8-10

HANS GRAF conducting
CLAUDIO BOHÓRQUEZ, cello

TCHAIKOVSKY	*The Tempest*
SHOSTAKOVICH	Cello Concerto No. 1
TCHAIKOVSKY	Symphony No. 2, *Little Russian*

Sunday, November 16, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS
GIL ROSE, conductor
WILL LEBOW, narrator

SCHUBERT	String Trio in B-flat, D.471
RANDS	Concertino for Oboe and Ensemble
STRAVINSKY	*L'Histoire du soldat* (complete)

Wednesday, November 19, at 7:30 p.m. (Open Rehearsal)
Thursday 'A'—November 20, 8-9:50
Friday 'A'—November 21, 1:30-3:20
Saturday 'B'—November 22, 8-9:50

SIR COLIN DAVIS conducting

HAYDN	Symphony No. 72
ELGAR	Symphony No. 2

Friday 'B'—November 28, 1:30-3:25
Saturday 'A'—November 29, 8-9:55
Tuesday 'C'—December 2, 8-9:55

KURT MASUR conducting
YEFIM BRONFMAN, piano

BEETHOVEN	*Leonore* Overture No. 3
BEETHOVEN	Piano Concerto No. 3
SHOSTAKOVICH	Symphony No. 1

Friday Evening series—Wednesday, December 3, 8-10:10
Thursday 'C'—December 4, 8-10:10
Saturday 'B'—December 6, 8-10:10

KURT MASUR conducting
LINCOLN CENTER JAZZ ORCHESTRA with WYNTON MARSALIS
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MARSALIS	*All Rise*

Thursday, January 8, at 10:30 a.m. (Open Rehearsal)
Thursday 'D'—January 8, 8-10
Friday 'A'—January 9, 1:30-3:30
Saturday 'B'—January 10, 8-10

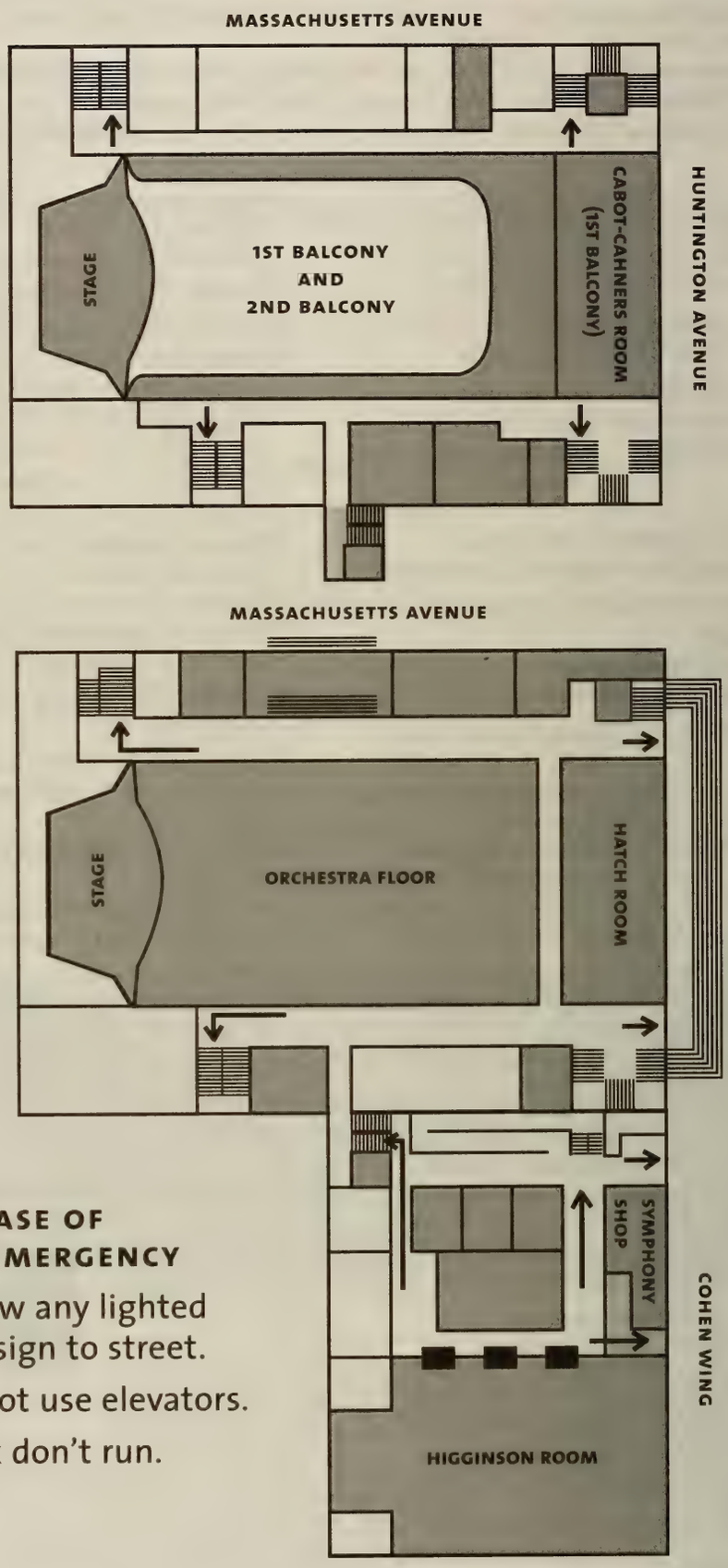
RAFAEL FRÜHBECK DE BURGOS conducting
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BERLIOZ	*L'Enfance du Christ*

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THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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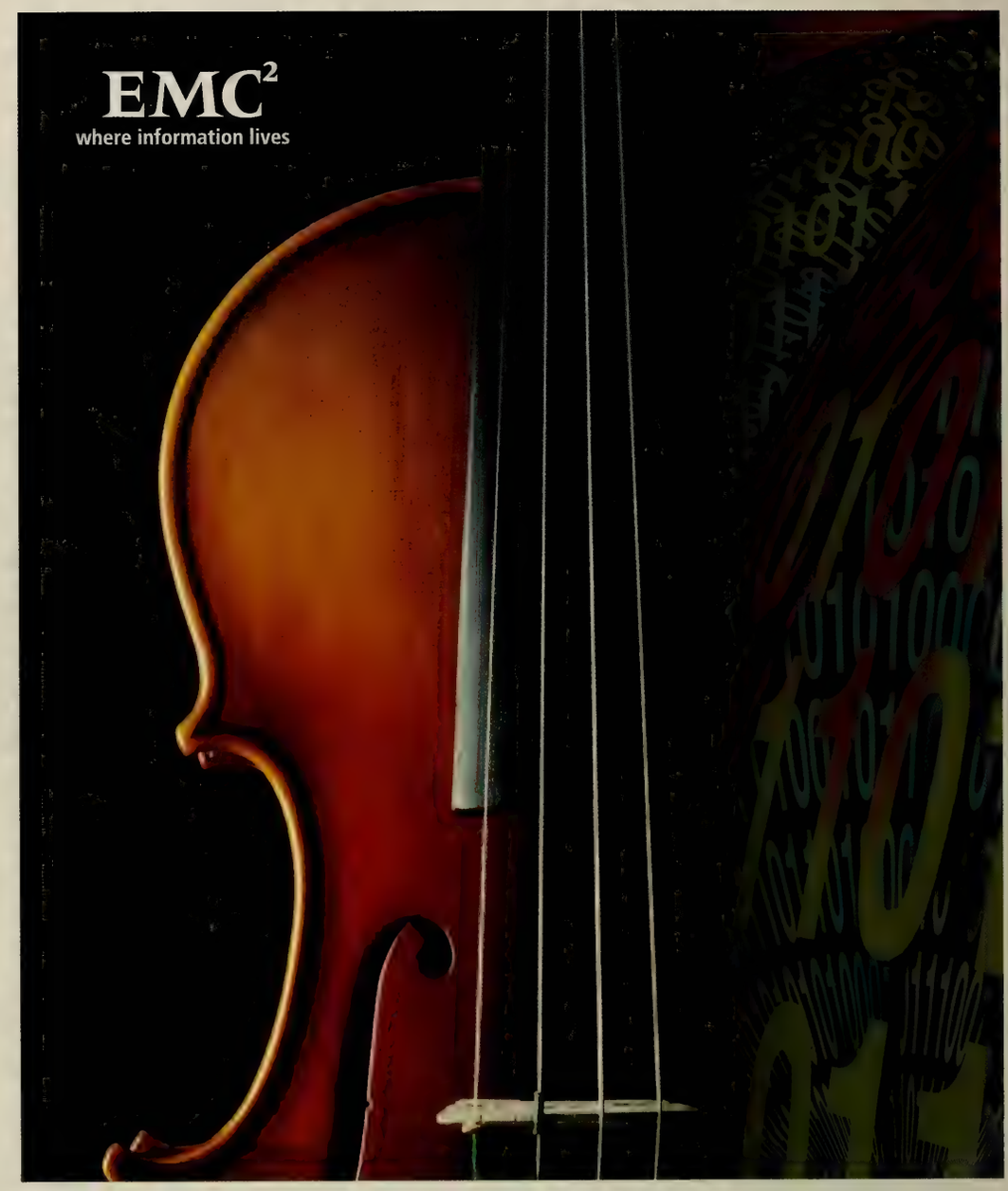
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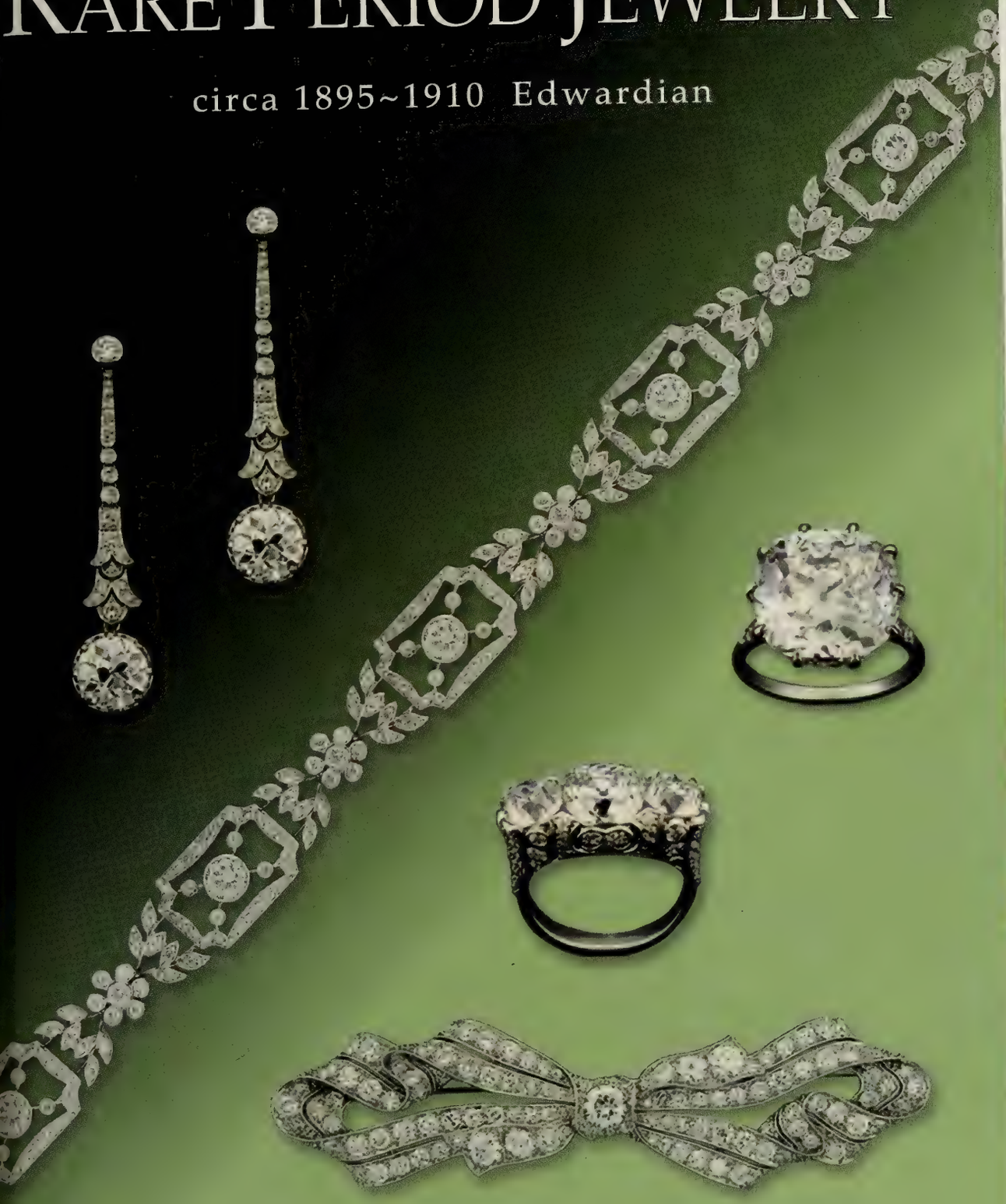
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KEISUKE WAKAO, oboe
THOMAS MARTIN, clarinet
RICHARD RANTI, bassoon
HUGH HINTON, piano

PREVIN — Trio for Oboe, Bassoon, and Piano
- Lively
- Slow
- Jaunty

TANSMAN — Suite for Wind Trio
- Dialogue
- Scherzino
- Aria
- Finale

BEETHOVEN — Trio in B-flat for clarinet, cello, and piano, Opus 11 (performed here with oboe, bassoon, and piano)
- Allegro con brio
- Adagio
- *Tema*: *Pria ch'io l'impegno*. Allegretto

André Previn (b.1930)
Trio for Oboe, Bassoon, and Piano

Versatile is the word for André Previn. With his cumulative experience as conductor, composer, and pianist in the realms of orchestral music, chamber music, and jazz, his range of activities easily matches or exceeds that of any musician before the public today. Previn himself has observed that he has composed more concert music in the past decade—including his acclaimed opera *A Streetcar Named Desire*, based on the Tennessee Williams play, and his Violin Concerto (commissioned by the BSO, composed for Anne-Sophie Mutter, premiered here in March 2002, and newly issued on CD)—than in the twenty years before that. But this has been neither coincidence nor accident: it has followed naturally from his work as conductor and pianist with some of today's most important orchestras, singers, and instrumentalists.

In recent years Previn has composed new voice-and-piano works for soprano Renée Fleming (*The Giraffes Go To Hamburg* and *Three Songs of Emily Dickinson*, both available on compact disc) and a cello sonata for Yo-Yo Ma. He is currently at work on a second opera, based on the novel *Silk* by Alessandro Baricco. Other current projects include a new song cycle for tenor Anthony Dean Griffey and a sonata for BSO clarinetist Thomas Martin. As a conductor he is a frequent guest with the BSO, and he often joins its members as pianist in chamber music settings at Symphony Hall and at Tanglewood. Currently in his second season as music director of the Oslo Philharmonic, he also maintains a busy schedule as guest conductor of the world's leading ensembles. In 1991, Doubleday published his memoir, *No Minor Chords: My Early Days in Hollywood*, chronicling his years as composer, arranger, and orchestrator at the MGM studios. In 1996 he was awarded a Knighthood (KBE) by Her Majesty Queen Elizabeth II.

—Marc Mandel

The following program note was written originally for the world premiere performance of Previn's Trio for Oboe, Bassoon, and Piano:

The Trio for Piano, Oboe, and Bassoon was commissioned by the Orchestra of St. Luke's, the National Endowment for the Arts, and the Mary Flagler Cary Charitable Trust. Mr. Previn completed his Trio in Bedford Hills, New York, in 1994, and has dedicated the work to Dr. Jeffrey Gold. The world premiere performance was




Tanglewood



THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

given by the composer as pianist with Stephen Taylor, oboe, and Dennis Godburn, bassoon, at Alice Tully Hall in New York City, on January 31, 1996.

The combination of piano, oboe, and bassoon summons up a sound especially specific to 20th-century France, thanks to the trio written for these forces by Francis Poulenc. It is curious that the repertoire for this ensemble is not extensive; there is a pervasive logic to combining the two principal double-reed instruments into a chamber grouping with piano.

The first movement of Mr. Previn's new Trio ("Lively") initially pits the oboe and bassoon as a team "versus" the piano in a section whose opening motif bristles with a rocket of sixteenth-notes; but soon the bassoon introduces a more lyrical melody, rather Mozartean in its contours. The material of both sections is developed in some detail, requiring perpetual shifts of meter throughout the movement. The piano opens the second movement ("Slow") with a lament of far-reaching contours. When the oboe enters, it does so with the instruction "lonely," as the composer makes use of the more doleful propensities of the instrument's tone. The subdued mood maintains throughout, with the winds only once allowing their sorrow to break forth to *fortissimo*—and then withdrawing to let the piano pursue its pensive thoughts solo. Spirits are restored, however, for the finale ("Jaunty"); as in the opening movement, the players are somewhat segregated at the outset—piano vs. winds—and the bassoon introduces a slower section in counterpoint to a spacious line in the piano. The moods alternate with some suddenness, but the three players unite in the final pages for a high-energy conclusion.

—James M. Keller

Alexandre Tansman (1897-1986)
Suite for Wind Trio

Alexandre Tansman was born in Łódź, Poland, but moved to Paris in 1920, where he remained for most of the rest of his long life. Having begun composing at nine, he had attended the Łódź Conservatory before earning a doctorate in law at Warsaw University. Although he had some early success in Poland, seeing several works performed while still in his teens and winning three prizes in the 1919 Grand Prize of Poland competition, he found his home country's musical culture too conservative for his style, which incorporated elements of polytonality and atonality. In France he became part of a scene that included Stravinsky, Ravel, and Martinů, the latter arriving fresh from Bohemia in 1923. Future Boston Symphony music director Serge Koussevitzky took up Tansman's music for his Paris concerts, conducting the *Scherzo sinfonico* in 1923 there and leading the BSO in first performances of his A minor Symphony (No. 2) in March 1927, and his Piano Concerto No. 2, with the composer as soloist, in December 1927/January 1928.

Tansman became a French citizen in 1938, also that year marrying Colette Cras, daughter of the French composer (and naval admiral) Jean Cras. Soon, however, like Martinů and so many others, he and his family were compelled to flee the country after being blacklisted by Nazi authorities. In 1941 he settled in Los Angeles, mixing with other expatriate European musicians there, renewing his acquaintance with Stravinsky and Milhaud, and getting to know Schoenberg. He even wrote a few film scores, including music for *Flesh and Fantasy* (starring Edward G. Robinson) and *Paris Underground*. In 1946, though, he returned to Paris.

Following his return to France, career fortunes for the still respected Tansman suffered a perhaps inevitable, albeit ill-deserved, decline in the face of the nearly overwhelming push for the "new" among younger, and a few older, composers. (The BSO hasn't played Tansman's work since 1956, when Vladimir Golschmann gave the first American performances of his 1954 Concerto for Orchestra.) His style in the 1920s and '30s shared much with that of his progressive contemporaries, being a harmonically adventurous neoclassicism touched by his love of Chopin and the music of his home country, also fashionably borrowing now and then from jazz. His Jewish background figures in some works, including a *Hebraic Overture*. He wrote prolifically in all genres, including seven operas, nine symphonies, and much chamber and choral music, and in 1948 wrote a book on Stravinsky. In 1983 he won the Polish Medal of Cultural Merit. He died in Paris on November 15, 1986.

Tansman's Suite for Wind Trio (oboe, clarinet, and bassoon) dates from 1949, following his return to Paris from the United States. It is a masterfully crafted little work in four movements (slow-fast-slow-fast), using chromatically colored modality along the lines of Stravinsky or Milhaud. Tansman's smooth melodic and contrapuntal writing in the slow, lyrical movements lacks the affectedness that French neoclassicism often deliberately courted, and the fast passages have a bounce and verve traceable, perhaps, to his Polish heritage. The first (Dialogue) and third (Aria) movements are both mournful and bittersweet, with fine balance among the three instruments. In the somewhat more chromatic Aria, a middle section, set off by short bassoon cadenzas, refers obliquely to the first movement. The second movement (Scherzino), based on a quick, aggressive five-beat measure, begins with a bassoon ostinato, over which oboe and clarinet play in rhythmic unison; then the ensemble fragments and reworks the material in rearrangements of its small motifs. In the Finale, we are left unsure of the beat pattern—is it two, or three, or both?—for the first highly charged section, a movement unto itself. A slow coda again referring to the melancholy first and third movements closes the work.

—Robert Kirzinger

Ludwig van Beethoven (1770-1827)
Trio in B-flat for clarinet, cello, and piano, Opus 11

Beethoven composed this trio in 1798, possibly for the clarinetist Joseph Beer, though we know nothing about the actual circumstances of composition. It was published later in the same year with a dedication to Countess Maria Wilhelmine Thun, who had been a patron to Gluck, Mozart, and Haydn, and who was the mother-in-law of two of Beethoven's most important patrons, Prince Karl Lichnowsky and Count Razumovsky. It was customary to try to increase sales of music by providing alternatives for performance; Beethoven specified that this trio could also be performed with a violin rather than a clarinet, and he went so far as to rewrite a few passages for the use of a violin, but he had clearly conceived the top instrumental line for the clarinet and he wrote for that instrument's strengths. Only once again did he write for this particular ensemble, in an arrangement for trio (published as Opus 38) of his Opus 20 septet.

The sonata form of the first movement is fairly straightforward, but there are some lovely harmonic surprises. An unexpected D major in the piano early in the exposition presents the material that opens the development, equally surprisingly, in D-flat. This leads into an unusually dark development section, but everything brightens again at the recapitulation. The Adagio opens with an Italianate theme in the cello (here bassoon), accompanied by the piano, for all the world an operatic cavatina. Clarinet (here oboe) and piano each get turns in the limelight, too, until a "dying fall" brings down the curtain.

The finale is a set of variations on a popular air from Joseph Weigl's opera *L'amor marinaro*, which had been produced in October 1797. According to one story,

Beethoven was asked by the publisher Artaria to write variations on this tune and only found out later what it was, to his outrage. Another story, to the effect that he had used this aria at the request of the clarinetist for whom he wrote the trio, seems more likely, since he identified the aria, "Prio ch'io l'impegno," in the printed edition. In any case, Beethoven professed to be dissatisfied with the movement and planned at one time to replace it with another. Weigl's theme is certainly simple-minded enough, but Beethoven rings some fascinating changes on it. The first variation is a kind of étude for solo piano, followed by a canonic variation for clarinet and cello (here oboe and bassoon). The biggest surprise comes after the climactic ninth variation when, avoiding the expected cadence, the piano wanders off, to our astonishment, into the key of G for a lively, syncopated 6/8 view of the theme. Just as suddenly it slips back into B-flat for the final moments.

—Steven Ledbetter

Keisuke Wakao joined the Boston Symphony Orchestra as assistant principal oboe in the fall of 1990, having previously been a member of the New World Symphony since its inaugural season. A native of Tokyo, Mr. Wakao received his performance diploma from the Manhattan School of Music, where he served on the faculty following his graduation in 1987. He performed with the New Japan Philharmonic under Seiji Ozawa in 1985 and made his concerto debut with the Tokyo Symphony Orchestra under Kazuyoshi Akiyama in the summer of 1989. Since that time he has made numerous solo appearances, including performances with the Boston Pops Orchestra under John Williams and the Tokyo City Philharmonic Orchestra. In 1994 he was invited to participate in the chamber music division of the Spoleto Festival in Italy. He made his Tokyo recital debut in September 1997 and performed with pianist Christoph Eschenbach in a recital at Sapporo's Pacific Festival in July 1998. At the Manhattan School, Mr. Wakao studied with Joseph Robinson, principal oboist of the New York Philharmonic, with whom he gave a joint recital in Tokyo in 1984. While a Fellow at the Tanglewood Music Center in 1984 and 1987 he studied with Alfred Genovese and Ralph Gomberg. A finalist in the 1988 Lucarelli International Oboe Competition at Carnegie Hall, Mr. Wakao started the Keisuke Wakao Oboe Camp in Tokyo in 1988 and is currently on the faculty of the New England Conservatory of Music.

Thomas Martin served as principal clarinet of the Alabama Symphony Orchestra before joining the Boston Symphony Orchestra in the fall of 1984. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and Peter Hadcock. He participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio. He has appeared in the BSO's Chamber Music Teas and Community Concerts, in the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

Associate principal bassoonist **Richard Ranti** joined the Boston Symphony Orchestra at the start of the 1989-90 season; he is also principal bassoonist of the Boston Pops Orchestra. Born in Montreal, Mr. Ranti started bassoon at age ten, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At nineteen he won the second bassoon position in the Philadelphia Orchestra; he spent six years with that orchestra, the last as acting associate principal. A 1982 Fellow at the Tanglewood Music Center, Mr. Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants. Mr. Ranti can be heard frequently in Boston-area chamber performances, with groups such as the Walden Chamber Players, with whom he has recorded an album of bassoon and string music. He is on the faculty of both the New England Conservatory and Boston University School for the Arts.

Pianist **Hugh Hinton** has performed widely as a chamber musician, including concerts throughout the Middle East as a United States Information Agency Artistic Ambassador. Other international engagements have included concerts in Japan, Korea, Russia, Ukraine, and Moldova. He has performed since 1993 with CORE Ensemble, a contemporary classical music trio composed of cello, piano, and percussion. Orchestral engagements include the premieres of triple concertos by Bernard Rands and Chinary Ung with the Phoenix, New Hampshire, and Honolulu symphonies. Mr. Hinton has appeared at summer music festivals including Tanglewood and Monadnock, and at such concert halls as the Gardner Museum in Boston and the Phillips Collection in Washington, D.C. His recordings of chamber and contemporary music have been broadcast internationally on "Art of the States" and can be found on the New World, Etcetera, CRI, Albany, and Newport Classics labels. Mr. Hinton earned his bachelor's degree from Harvard University and his master's and Doctor of Musical Arts degrees from New England Conservatory. His piano teachers included Russell Sherman, Wha-Kyung Byun, Lev Vlasenko, and Mykola Suk. Mr. Hinton has taught music history at New England Conservatory and currently serves as instructor of piano at the Longy School of Music in Cambridge, MA.

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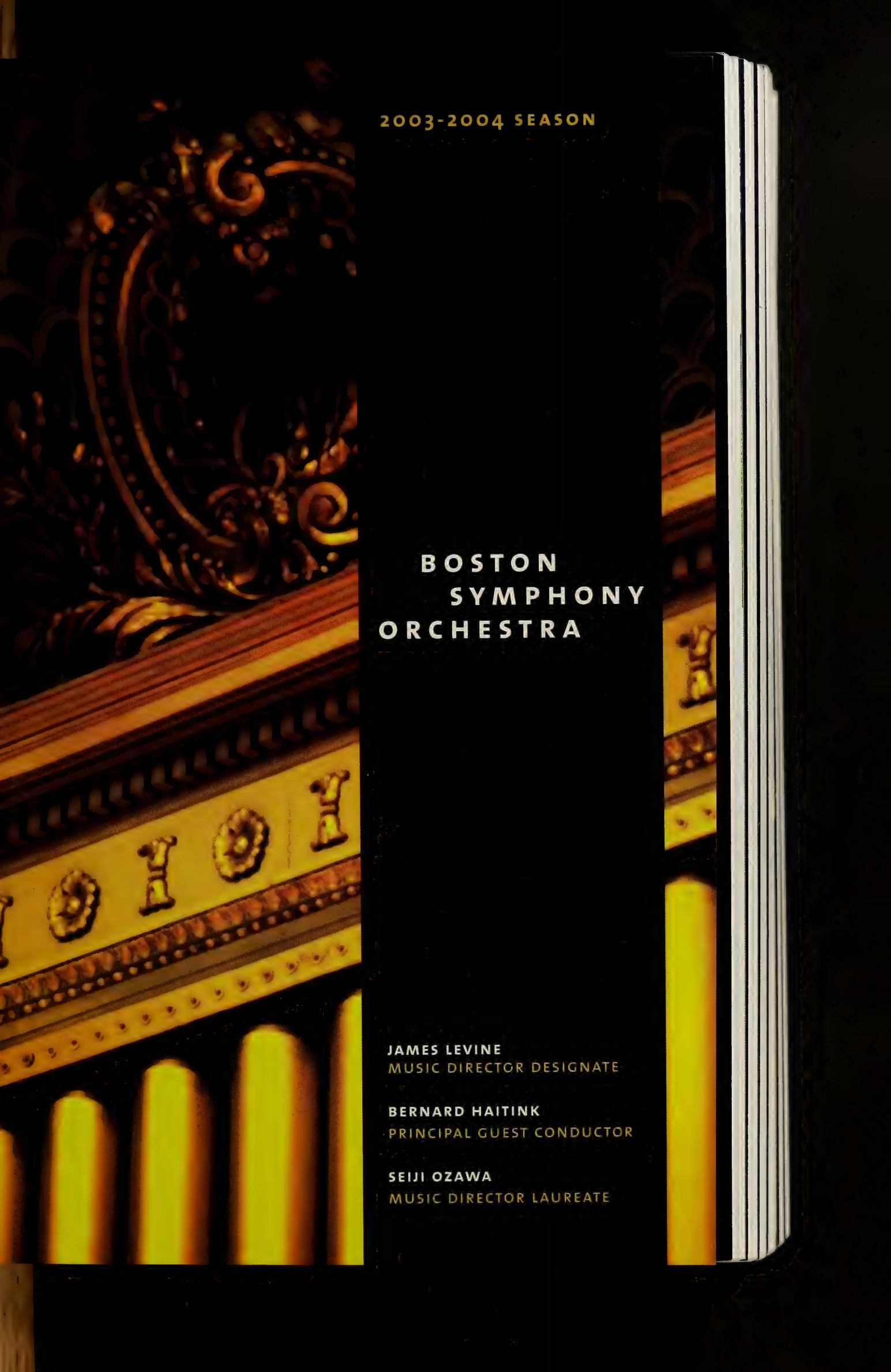
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BSO

Boston Symphony Chamber Players
2003-2004 Season at Jordan Hall
Four Sunday Afternoons at 3 p.m.

The Boston Symphony Chamber Players perform four Sunday-afternoon concerts this season at Jordan Hall at the New England Conservatory, beginning with a program of Schubert, Bernard Rands, and Stravinsky on Sunday, November 16, at 3 p.m. Guest artists for that program are conductor Gil Rose and, as narrator in Stravinsky's complete *Soldier's Tale*, actor Will LeBow. The season continues on January 11, 2004, with music of Lutosławski, Nielsen, and Dvořák; on March 7 with guest pianists Garrick Ohlsson and Robert Spano in a program of Mozart and Schumann; and on April 18 with music of Johannes Brahms and John Harbison. Subscriptions for the four-concert series are available at $100, $74, and $58. Single tickets are $30, $22, and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

The Norman V. and Ellen B. Ballou Memorial Concert
Friday, November 7, 2003

This week's Friday-afternoon concert is supported by a generous grant from a trust established by Norman V. Ballou and his wife Ellen B. Ballou. The grant will endow one Friday-afternoon concert each winter season for many years to come.

Mr. and Mrs. Ballou lived in Providence, Rhode Island, for a major part of their lives, attending BSO concerts there and in Boston. Both were born in Providence and graduated from college in 1927, Norman from Wesleyan and Ellen from Wellesley. He did graduate work at Oxford, she at Northwestern. When they married in the early 1930s they lived in Norton, Massachusetts, where Ellen, deeply involved in the theater, taught drama at Wheaton College, while Norman worked in his family's business in Providence.

During World War II Norman was a naval officer, serving as an aide to Admiral King, among other assignments. Meanwhile, Ellen held a responsible position with the Office of Strategic Services. Afterward, while Norman commuted to Boston as an officer of the United Shoe Company, Ellen taught in the English Department at Wheaton. Later she wrote a highly respected history of Houghton Mifflin Company, the distinguished Boston publisher.

Late in the 1960s the Ballous retired to Dublin, New Hampshire, where they had a summer home for many years. They were avid golfers at the Dublin Lake Club; after Norman's death, Ellen donated a cup in his honor for a major golf tournament. A public-spirited citizen who was intensely interested in the theater and other cultural affairs, Ellen died in 1995.

Chorus *pro Musica* Performs
Berlioz's "L'Enfance du Christ"
on Period Instruments
Thursday, December 11, at 8 p.m.

As part of the Berlioz bicentennial celebrations, Boston audiences will have the opportunity to hear contrasting performances of Berlioz's *L'Enfance du Christ*. Prior to the BSO's performances on January 8, 9, and 10, Chorus *pro Musica* under its music director Jeffrey Rink will perform *L'Enfance du Christ* on period instruments on Thursday, December 11, at 8 p.m. at the Mission Church (Basilica of Our Lady of Perpetual Help), 1545 Tremont Street in Boston. Mr. Rink will conduct the work following many of Berlioz's own theatrical directions, and performance on period instruments—in fact the first North American performance of the work on period instruments—will provide a rare opportunity to hear *L'Enfance du Christ* as Berlioz himself might have heard it in 1854. Preceding the performance will be a 7 p.m. lecture given by world-renowned Berlioz authority Hugh Macdonald (a frequent guest lecturer and annotator for the BSO). Following the concert there will be a "birthday party" reception, in the Parish Room. The soloists include mezzo-soprano Gigi Mitchell-Velasco as Mary, baritone David Kravitz as Joseph, bass John Ames as Herod and the Father, and tenor Rockland Osgood as the Narrator. Tickets are $50, $35,

and $20, and discounts are available. For tickets or more information, please visit www.choruspromusica.org or call (617) 267-7442.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend more time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Volunteer Office at (617) 638-9390.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, Harlow Robinson of Northeastern University dis-

On Display in Symphony Hall

The history of Symphony Hall and the Boston Symphony Orchestra is documented throughout the public spaces of Symphony Hall in an exhibit that displays hidden treasures from the BSO Archives, bringing to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall, and its grand opening on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the early formation of the orchestra; the Boston Pops; radio and television broadcasting history; and the use of Symphony Hall as a recording venue. The exhibit also explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series, as well as many non-musical activities including political events, travelogues, movie screenings, and a variety of trade shows. Shown at left is a 1900 photograph of pianist Harold Bauer, a frequent soloist with the BSO between 1900 and 1937 (photo by Gessford). At right is a 1936 charcoal drawing by Gerome Brush of Richard Burgin, the BSO's concertmaster from 1920 to 1962.





The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue and Huntington Avenue corridors, and on the first balcony along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

cusses Tchaikovsky and Shostakovich. In the weeks ahead, BSO Director of Program Publications Marc Mandel discusses Haydn and Elgar (November 19-22) and Elizabeth Seitz discusses music of Beethoven and Shostakovich (November 28-December 2). This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

BSO Members in Concert

MusicWorks, founded by BSO violist Mark Ludwig, continues its 2003-04 season on Saturday, November 15, at 8:30 p.m. at the Kellogg Music Center of Simon's Rock College, when the Hawthorne String Quartet, baritone Aaron Engebreth, and pianist Ya-Fei Chuang perform music of Weill, Schulhoff, Goldschmidt, and Hindemith. A 7 p.m. panel discussion on Berlin in the 1920s precedes the concert. Tickets are $25 ($20 seniors and students). For more information visit www.musicworksintheberkshires.org or call 1-866-266-2746.

Ronald Knudsen leads the New Philharmonia Orchestra in a JFK Memorial Concert marking the 40th anniversary of the assassination of John F. Kennedy, on Saturday, November 22, at 8 p.m. at Our Lady's Church in Newton Corner, and on Sunday, November 23, at 3 p.m. at Nevins Hall in Framingham Town Hall. The all-Brahms program includes the Variations on a Theme by Haydn, and the *German Requiem* with soprano Jane Shivick, baritone Donald Wilkinson, and the Heritage Chorale, John Finney, director. Tickets are $25 and $20, with discounts for students and seniors. For more information visit www.newphil.org or call (617) 527-9717.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.



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Assistant Principal
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John Salkowski
Erich and Edith Heymans chair

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‡ On sabbatical leave
§ Substitute player

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*Todd Seeber
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*Benjamin Levy

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Elizabeth Ostling
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§Linda Toote

Oboes

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn

Robert Sheena
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William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Scott Andrews
Thomas and Dola Stemberg chair

Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

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Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
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Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

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Helen Rand Thayer chair

Horns

James Sommerville
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John P. II and Nancy S. Eustis chair, fully funded in perpetuity

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Charles Schlueter
Principal
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Peter Chapman
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Associate Principal
Nina L. and Eugene B. Doggett chair

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Ronald Barron
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Bass Trombone

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Pyotr Ilyich Tchaikovsky
The Tempest, Fantasy after Shakespeare, Opus 18



Pyotr Ilych Tchaikovsky was born in Kamsko-Votkinsk, Russia, on May 7, 1840 (April 25, 1840, old style) and died in St. Petersburg, Russia, on November 6, 1893 (October 25, 1893, old style). He composed his orchestral fantasy The Tempest, *a programmatic setting of Shakespeare's drama, in 1873. The first performance took place on December 7, 1873, in Moscow, at a concert of the Musical Society conducted by Nikolai Rubinstein. Theodore Thomas led the Chicago Symphony Orchestra on November 23-24, 1894, in that city's Auditorium Theater (though the program book on that occasion did not claim those to be the first American performances). The Boston Symphony Orchestra has given just one previous performance of the work, under the direction of Hans Graf on August 15, 1999, at Tanglewood.* The Tempest *is scored for an orchestra including piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, bass drum, and strings.*

Tchaikovsky produced three large orchestral works inspired by plays of Shakespeare: the fantasy-overture *Romeo and Juliet* (1869, revised 1880), the symphonic fantasy *The Tempest* (1873), and the fantasy-overture *Hamlet* (1888). Shakespeare had long been popular among Russian intellectuals and creative artists, and his plays were frequently performed at the leading Russian theatres. It was the Russian composer Mily Balakirev who had suggested to Tchaikovsky that he compose *Romeo and Juliet*, destined to become one of his most famous compositions. A few years later, the trend-set-



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ting writer Vladimir Stasov (1824-1906) gave to Tchaikovsky the idea of creating an orchestral piece based on the characters and themes of *The Tempest*. Both of these plays have a great love story at the center, although one (Romeo and Juliet) unfolds tragically while the other (Ferdinand and Miranda) ends happily.

Stasov (who also advised Modest Mussorgsky on numerous theatrical projects, including the opera *Khovanshchina*) even provided Tchaikovsky with a detailed scheme for the musical adaptation of Shakespeare's "romance," one of the bard's most theatrical and spectacular plays. Set on board ship and then (after a violent storm and shipwreck) on a desert island that may have been modeled on Bermuda (of whose existence Shakespeare might have recently read reports), *The Tempest* freely mixes fantasy and reality. Some characters are even invisible at times. There is also lots of singing and music. The world of the magic spirits is manipulated by the noble mortal magician Prospero and led by the irrepressible airy sprite Ariel. On one thing Stasov insisted: there had to be a real "tempest in *Tempest.*" "Certainly, certainly, certainly! Without it the overture won't be an overture, and the whole program will be changed." Stasov advised Tchaikovsky to portray the sea both at the beginning and at the ending of the piece: "at the beginning it would be *introductory*, quiet and gentle, and Prospero, uttering his magic words, would break this calm and raise a storm."



Vladimir Stasov (c.1870), who suggested to Tchaikovsky that he compose a work based on Shakespeare's "The Tempest"

When Tchaikovsky, just returned to Russia from an unusually happy trip to Europe, finally got around to beginning his work on *The Tempest* in the summer of 1873 at the country estate of a friend, he incorporated most of Stasov's suggestions. (He also dedicated the piece to Stasov.) In a brief note printed on the first page of the score, Tchaikovsky described the narrative as follows:

> The sea. The sorcerer Prospero commands the airy spirit Ariel to raise a tempest. The storm causes the wreck of the ship that carries Ferdinand [son to the King of Naples].
>
> An enchanted island. The first timid stirrings of love between Miranda [Prospero's daughter] and Ferdinand. Ariel. Caliban ["a savage and deformed slave"]. The lovestruck couple succumbs to the thrill of passion.
>
> Prospero lays aside his magic powers and quits the island. The sea.

For Tchaikovsky, who often agonized as he composed, the work went unusually easily and quickly. Some years later, he recalled that summer in a letter to his patroness Nadezhda von Meck: "I found myself in an exalted and blissful frame of mind, wandering alone about the woods by day and across the immeasurable steppe as evening fell, and sitting at night by an open window and listening to the solemn silence of that remote place, broken now and then by sounds I could not name. During those two weeks, without any effort, as if moved by some supernatural force, I completed a rough draft of the entire *Tempest*."

Tchaikovsky called *The Tempest* a fantasy, not a fantasy-overture like *Romeo and Juliet,* and its structure is looser and more episodic. In *Romeo and Juliet*, Tchaikovsky employed a sonata form in which the conflicting forces of the tragedy are represented by themes that are carefully interwoven within a tight framework. *The Tempest*, however, is more akin to a film score, unfolding sequentially as events occur. For the ocean mu-

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sic that begins and closes the work, Tchaikovsky admitted that he was using as a model Wagner's "river" music from the beginning of *Das Rheingold*, with its lush undulations in the strings. The introductory section (in F minor) comes to an end with a transitional fanfare in the horns that leads into a majestic hymn-like tune that represents the nobility and power of Prospero, who controls the action. Ariel's skittering music soon enters the texture (in piccolo and strings), as Prospero summons him to raise a storm and wreck the ship. After the storm music, the warm love theme of Miranda and Ferdinand appears (first in the cellos) rather abruptly, and is developed at considerable length until punctuated by the leaping and *sempre marcato* motif of the man-monster Caliban. The love theme eventually returns, more impassioned. The fantasy concludes with a restatement of the music of Prospero, now resigned to the love of the young people he had pretended to oppose, and the return of the eternal ocean theme.

The premiere of *The Tempest* in Moscow was generally well received, and another important performance followed in St. Petersburg in November 1874. After hearing the fantasy in rehearsal, Stasov wrote admiringly to Tchaikovsky that he found most of the score to be full of "wonder upon wonder." And yet five years later, the remarkably insecure composer was full of contempt for his youthful *Tempest* after he heard it performed in Paris at the Châtelet. He was so nervous before the concert that he fell ill, and wrote to his brother Modest that "for some time now every time I hear again any of my compositions I experience the most profound sense of disappointment in myself. As if on purpose, they played Mendelssohn's *Reformation* Symphony before *The Tempest*, and—despite my terrible emotional state—I kept on marveling at its remarkable mastery. I don't have such mastery. Up until now I have been composing like a youth not devoid of talent, and full of promise, but who has delivered very little. Most of all I am amazed by how poorly my orchestration sounds! Of course reason tells me that I am somewhat exaggerating my defects, but that does little to console me."

These harshly self-critical words were coming from an artist who had already completed the opera *Eugene Onegin* and four of his six symphonies. So who says composers are the best judges of their music?

—Harlow Robinson

Harlow Robinson is Professor of History and Modern Languages at Northeastern University. A frequent lecturer and annotator for the Boston Symphony, Metropolitan Opera Guild, Lincoln Center, Santa Fe Opera, and the New York Philharmonic, he is the author of *Sergei Prokofiev: A Biography* and *Selected Letters of Sergei Prokofiev* (both Northeastern University Press), and of *The Last Impresario: The Life, Times and Legacy of Sol Hurok*.

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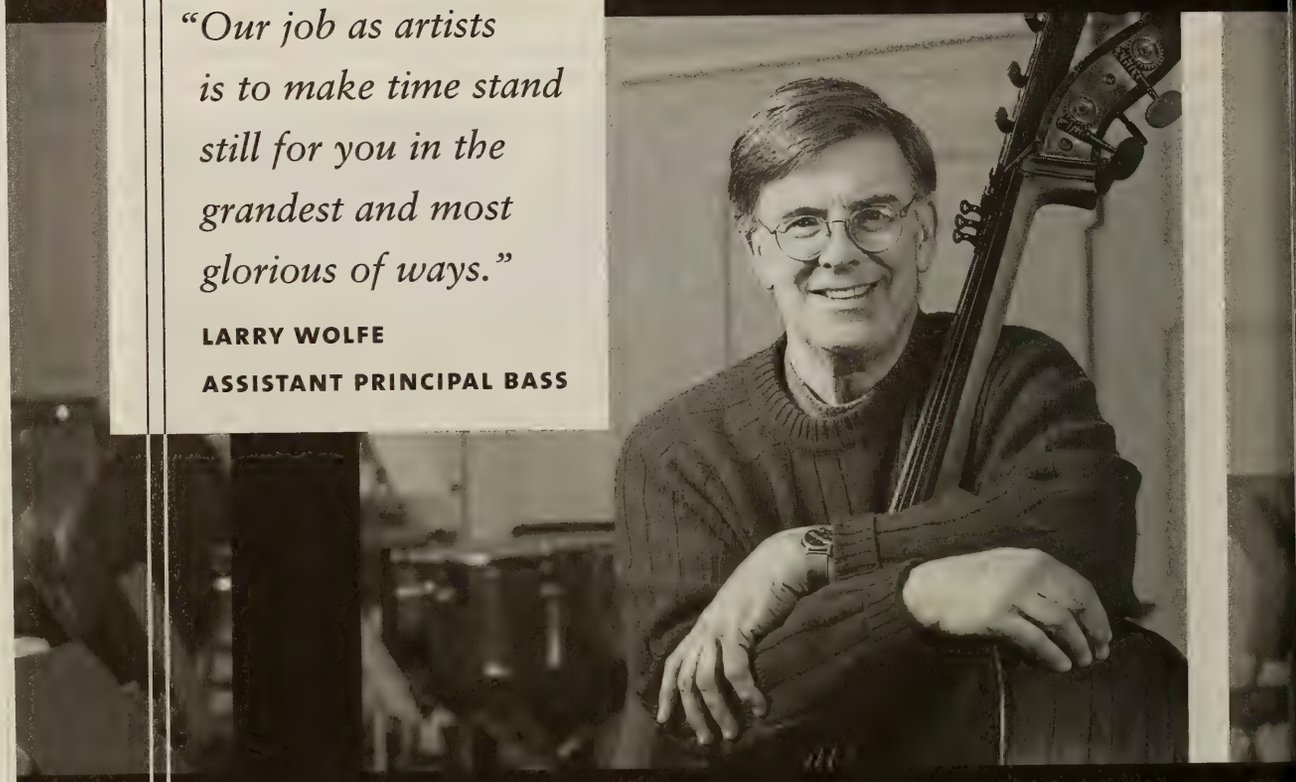
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Dmitri Shostakovich
Cello Concerto No. 1, Opus 107



Dmitri Dmitrievich Shostakovich was born in St. Petersburg, Russia, on September 25, 1906, and died in Moscow on August 9, 1975. He composed his Cello Concerto No. 1 in 1959 for Mstislav Rostropovich, who played the premiere performance on October 9 that year, in Leningrad (now St. Petersburg again). Rostropovich also gave the American premiere, with the Philadelphia Orchestra under Eugene Ormandy, a month later. Erich Leinsdorf led the first Boston Symphony Orchestra performance on August 13, 1966, at Tanglewood, with soloist Stephen Kates, subsequent BSO performances being given by Seiji Ozawa with Yo-Yo Ma; Bernard Haitink with Lynn Harrell (the most recent subscription performances, in April 1992), and Hugh Wolff with Mstislav Rostropovich (the most recent Tanglewood performance, on August 28, 1998). In addition to the soloist, the score calls for an orchestra of two flutes and piccolo, two oboes, two bassoons and contrabassoon, one horn, timpani, celesta, and strings.

Few composers have been so strongly affected in their careers by political developments as Dmitri Shostakovich. Partly because of his early success with the Symphony No. 1 (composed when he was just nineteen!), Shostakovich was in the public eye for most of his life, a difficult place to be during periods of governmental control of the arts. The fifteen symphonies that make up the single largest part of Shostakovich's output have, with reason, marked him as a symphonic composer, but his work as a whole

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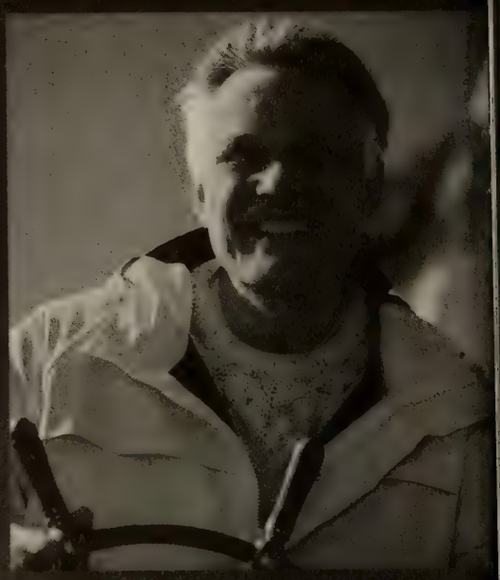
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Except for his sassy early piano concerto with strings and trumpet, Shostakovich did not evince much interest in the concerto form until rather late in life, but then he wrote a second piano concerto and two works each for the violin and the cello. All of these works were composed only after the death of Stalin had to some degree loosened the strictures under which composers worked in Russia. (Shostakovich had written his first violin concerto, one of his most original works, in the late 1940s, though he withheld it at that time and only brought it out in a "revised" edition in 1955.)



A mid-'60s photo of Shostakovich (right) with cellist Mstislav Rostropovich, for whom Shostakovich wrote both of his cello concertos

The first of the two cello concertos—both written for Rostropovich—came a few years later. Like the first violin concerto, which had been composed for David Oistrakh, the cello concerto contains an extended cadenza that is virtually a movement in itself, and it makes enormous expressive and technical demands on the soloist.

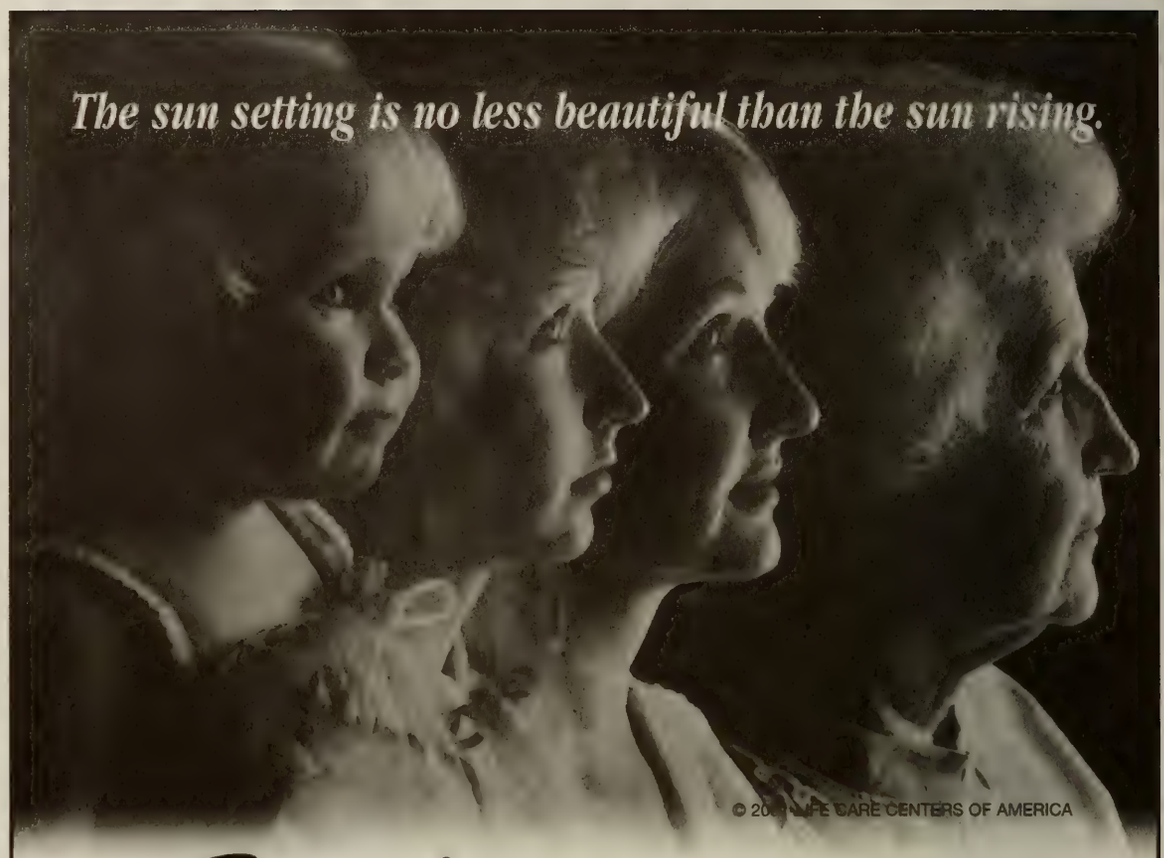
The soloist begins at once, introducing the fundamental motivic figure G, E, B, B-flat, of which both the melodic outline and the characteristic rhythm dominate the proceedings, lively and chattering, but not really lighthearted. Rather it drives on with unremitting energy, fed by the virtuosic part for the solo horn. At times the intervals of the principal motif are squeezed together to produce a similar motif on C, B, E-flat, D; this is a variant of Shostakovich's musical signature (D, E-flat, C, B, which, in German terminology, would be read DSCH for "*D. Schostakovich*"). This personal musical reference is found frequently in Shostakovich's later works.

The slow movement makes the most of the cello's ability to sing poignantly; it is pensive and lyrical throughout, though the cello's ruminations eventually build to an intense climax, marked by the solo horn. Chill shivering sounds accompany the movement's dying away from the climax.

The lengthy cadenza linking the final two movements begins in the mood of rumination, but builds (with references to the opening motif of the first movement) in speed and intensity to bring in the orchestra in an explosion of energy. Toward the end of the last movement the opening idea of the whole concerto returns again, capping the piece in ingenious combination with the theme of the finale.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.



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Pyotr Ilyich Tchaikovsky
Symphony No. 2 in C minor, Opus 17, *Little Russian*



Pyotr Ilych Tchaikovsky was born in Kamsko-Votkinsk, Russia, on May 7, 1840, and died in St. Petersburg on November 6, 1893. The first version of his Second Symphony was composed in 1872 and received its first performance on February 7, 1873, with Nikolai Rubinstein conducting. Tchaikovsky revised the symphony substantially in 1879. That version, the definitive one, was first performed on February 12, 1881, in St. Petersburg. Leopold Damrosch led the first American performance on December 7, 1883, with the Symphony Society of New York at Steinway Hall. Damrosch also gave the first Boston performance, with that same orchestra, on December 9, 1891, at the Music Hall. Emil Paur led the first Boston Symphony performances in February 1897, subsequent ones being given by Igor Stravinsky, Richard Burgin, Carlo Maria Giulini, Leonard Slatkin, Seiji Ozawa (including the most recent subscription performances, as well as some out-of-town performances, in November/December 1984 and January 1985), and Hans Graf (the most recent Tanglewood performance, on August 15, 1999). The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, tam-tam, and strings.

"Little Russia" was the term contemptuously given to the Ukraine by the Russian tsars who had no qualms about encroaching on that state following the Treaty of Pereyaslavl of 1654, a treaty that was supposed to guarantee substantial independence to the region. By the nineteenth century the term had become a lovable nickname, so when Tchaikovsky used several Ukrainian folk tunes in his Second Symphony, it was only natural that someone—in this case the critic Nikolai Kashkin—should suggest the nickname "*Little Russian*," which has stuck.

Tchaikovsky began the symphony in June 1872 while on vacation in Kamenka, Government of Kiev (which is the capital of the Ukraine). Here his sister Alexandra had moved with her husband, Lev Davidov, and here Tchaikovsky always found a warm family environment that was otherwise denied him. Following a month in Kamenka he traveled to Kiev, where he was joined by his brother Modest and later by some other friends with whom he traveled until it was time to return to the Moscow Conservatory for the next academic year. The entire summer was a period of refreshment for the composer, and his happy mood is reflected in the symphony he was composing at the time. Rarely did he write a large-scale composition that is so extrovert in character, with so little emotional stress evident in the music.

Tchaikovsky continued work on the symphony through the autumn, determined not to let his teaching duties at the conservatory or his occasional work as a music critic slow him down. In mid-November he wrote to Modest, "I think it's my best composition as regards perfection of form—a quality for which I have not been conspicuous." In St. Petersburg at Christmas, he played through the finale of the new symphony on the piano at Rimsky-Korsakov's "and the whole company tore me to pieces with rapture." This symphony, more than any other work of Tchaikovsky's, was hailed by the members of the "*Kuchka*," or "The Five," that self-appointed group of Russian nationalist composers (Rimsky among them) who undertook to purify the native music from the influence of foreign art. Tchaikovsky was generally on friendly terms with the *Kuchka*, but he was never one of them—he was much too interested in the very foreign music that they turned their backs on. Still, the Second Symphony, with its frequent use of actual

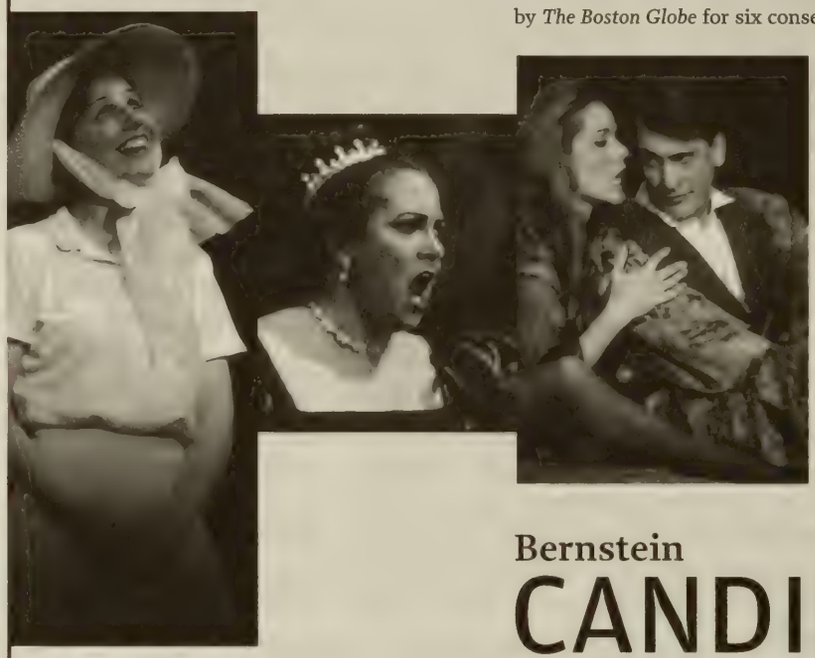
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folk melodies, comes closest to their ideals of any of his works.

The composer dedicated the symphony to the Moscow branch of the Russian Musical Society, which responded with a gift of 300 rubles and a performance. Though the premiere was a grand success, Tchaikovsky was not satisfied with the work, reporting to Vladimir Stasov that he found only the finale reasonably satisfactory. It was seven years before he found time to rework the score. In the meantime it had been published as a piano duet, but not in full score. At the very end of 1879 he undertook the revision, summarizing the changes in a report to the publisher Bessel, dated January 2, 1880:

1. I have composed the first movement afresh, leaving only the introduction and coda in their previous form.
2. I have rescored the second movement.
3. I've altered the third movement, shortening and rescoring it.
4. I've shortened the finale and rescored it.

Having completed the revision, Tchaikovsky destroyed the original score. The revised version is the one that was published, the version that is always performed today.

Although the composer destroyed his score to the original version, he did not destroy the orchestral parts from which it has been performed, so it has been possible to recopy the composition into score and compare the two versions. The critic Kashkin and the



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composer Taneyev insisted (after Tchaikovsky's death) that the original version of the symphony was far the better of the two. It was certainly more tightly integrated from section to section, more complex, and, in the words of David Brown, Tchaikovsky's most recent biographer, more Germanic. The recomposition of 1879 was (except for the first movement) largely a process of simplification, which is one reason why the composer was able to complete it so quickly. It reflected his growing interest in lightness and grace, qualities he had begun to learn from French music.



Nikolai Rubinstein, who led the premieres of Tchaikovsky's Symphony No. 2 and "The Tempest"

David Brown makes a strong case for at least the occasional performance of Tchaikovsky's original version of the *Little Russian* for comparison, but it is the revision that is really part of the repertory. This begins with an introductory statement, in solo horn, of the folk tune "Down by Mother Volga." The frequent falling fourths give the tune a characteristic Russian quality, but there are no further references to it in the exposition that follows. It returns prominently, though, at the beginning of the development section, where it interacts briefly with the main thematic ideas of the exposition, hinting at a family relationship between themes that earlier seemed sharply differentiated. At the beginning of the coda it comes back in the clarinets, interacting yet again with the other themes. A final statement, with a dying fall, echoes the very opening as a frame for the entire movement.

Tchaikovsky took the opportunity to salvage some musical material from his opera *Undine* in the second movement of the symphony: the opening march that recurs a number of times had served as a wedding processional in the opera. The middle section of the movement uses a second Ukrainian tune, "Spin, O my spinner."

The scherzo is one of Tchaikovsky's lightest orchestral confections, and it can scarcely surprise us to learn that he had heard Berlioz's *Romeo and Juliet* and been especially impressed by the *Queen Mab* Scherzo. The lightness and momentum are masterly throughout. It has been suggested that the Trio (in 2/4 time, as opposed to the 3/8 of the scherzo proper) is another folk melody, but no one has ever succeeded in identifying it.

The last movement, which aroused such enthusiasm among the members of The Five, begins with a rich and powerful introduction that belies the lightness of treatment that the folk tune "The Crane" will receive immediately. Most of the movement consists of colorful reorchestrations of the tune with little running counterpoints—precisely the sort of thing that is one of Tchaikovsky's greatest strengths. One other musical idea alternates with "The Crane": an original tune of the composer's with delightful syncopations giving what is most often described as a rumba rhythm. The final peroration moves at presto tempo in massive block orchestral chords for a truly rousing close.

Tchaikovsky himself amusingly attributed his success in this movement to his sister's butler, who came up to him one day as he was working on the finale and said, "May I interrupt you, Pyotr Ilyich, you are not playing 'The Crane' properly. This is how it should be sung...." But despite the composer's modest insistence, in a letter to his brother Modest, that "the butler did it," it is really the genuine Tchaikovsky who shines in the Second Symphony, one of the earliest works that reveals those aspects of his talent that remain especially treasurable. And even though the Second may not be ranked with the three great last symphonies, it is the most successful of the early works and remains among the most lovable of Tchaikovsky's compositions.

—Steven Ledbetter

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Shostakovich's career and music have been the subject of numerous significant publications in English in recent years. Despite continuing controversy over the exact nature of the editor's relationship with the composer, and the source of some of the material the volume contains, *Testimony: The Memoirs of Dmitri Shostakovich* as related to and edited by Solomon Volkov remains a basic and fascinating text in Shostakovich studies (Proscenium). Based in part on the revelations contained in *Testimony* is Ian MacDonald's highly impressionistic and at times fanciful *The New Shostakovich*, which interprets the music in a highly political way (Northeastern University Press, out of print). Elizabeth Wilson's enlightening and carefully assembled *Shostakovich: A Life Remembered* compiles interviews with many musicians and cultural figures who knew the composer personally to produce a complete and nuanced portrait (Princeton University paperback). More polemical is *Shostakovich Reconsidered*, written and edited by Allan B. Ho and Dmitry Feofanov, an anthology of interviews, articles, and documents related to the composer's political and artistic activity (Toccata Press). A recent addition (1999) to the literature is Laurel E. Fay's extremely detailed *Shostakovich: A Life* (Oxford University Press).

Mstislav Rostropovich, for whom Shostakovich's Cello Concerto No. 1 was written, recorded it with Eugene Ormandy and the Philadelphia Orchestra just two days after giving the American premiere in November 1959 (Sony). Rostropovich is also featured in a September 1960 concert performance from Edinburgh with Gennady Rozhdestvensky leading the Leningrad Philharmonic (BBC Legends), and in a February 1961 Moscow performance with Rozhdestvensky leading the Moscow Philharmonic (EMI). The composer's son, Maxim Shostakovich, has recorded his father's two cello concertos twice, with cellist Heinrich Schiff and the Bavarian Radio Symphony Orchestra (Philips), and with Jiří Barta and the Prague Symphony Orchestra (Supraphon). Other single-disc pair-



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Arensky — String Quartet with two celli, Opus 35	
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ings of Shostakovich's two cello concertos include cellist Frans Helmerson's with Valéry Polyansky leading the Russian State Symphony Orchestra (Chandos), Truls Mørk's with Mariss Jansons leading the London Philharmonic (Virgin Classics), and Maria Kliegel's with Antoni Wit leading the Polish Radio Symphony Orchestra Katowice (budget-priced Naxos). Yo-Yo Ma recorded Shostakovich's Cello Concerto No. 1 with Ormandy and the Philadelphia Orchestra in 1982 (Sony Classical). Conductor Benjamin Zander has recorded it with cellist Alexander Baillie and the Boston Philharmonic (IMP Carlton Classics).

—Harlow Robinson (books)/Marc Mandel (CDs)

David Brown's *Tchaikovsky*, in four volumes, is the major biography of the composer (Norton). *The Tempest* is discussed in Volume I, "The Early Years: 1840-1874." The Symphony No. 2 is discussed in volumes II and III ("The Crisis Years: 1874-1878" and "The Years of Wandering: 1878-1885," respectively). Brown also wrote the article on Tchaikovsky for The New Grove Dictionary of Music and Musicians (1980). The article in the revised New Grove (2001) is by Roland John Wiley. Though out of print, John Warrack's *Tchaikovsky* is worth seeking both for its text and for its wealth of illustrations (Scribners). Warrack is also the author of the short volume *Tchaikovsky Symphonies & Concertos* in the series of BBC Music Guides (University of Washington paperback). Anthony Holden's *Tchaikovsky* is a recent single-volume biography that gives ample space





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to the theory, debated in recent decades but now largely discounted, that Tchaikovsky did not die of cholera but committed suicide for reasons having to do with his homosexuality (Bantam Press). Alexander Poznansky's *Tchaikovsky's Last Days: A Documentary Study* also takes a close look at this question (Oxford). Other useful books include *Tchaikovsky: A Self-Portrait* by Aleksandra Orlova, which draws upon the composer's letters, diaries, and other writings (Oxford); *The Life and Letters of Tchaikovsky* by the composer's brother Modest as translated by Rosa Newmarch (Vienna House paperback), and *Piotr Ilyich Tchaikovsky, Letters to his Family: An Autobiography*, annotated by Percy M. Young and translated by Galina von Meck, the granddaughter of Tchaikovsky's patron Nadezhda von Meck (Stein and Day). Valuable if you can find it is *The Diaries of Tchaikovsky*, translated and edited by Wladimir Lakond (Norton, out of print). Also useful are David Brown's chapter "Russia Before the Revolution" in *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback) and Hans Keller's chapter on Tchaikovsky's symphonies in *The Symphony*, edited by Robert Simpson (Pelican paperback).

Recordings by Claudio Abbado of both *The Tempest* and the Symphony No. 2 with the Chicago Symphony Orchestra are paired on a single compact disc (Sony Classical). There are also earlier Abbado recordings of *The Tempest* with the Berlin Philharmonic and of the Symphony No. 2 with the New Philharmonia Orchestra (both Deutsche Grammophon). Other recordings of *The Tempest* include Neeme Järvi's with the Detroit Symphony Orchestra (Chandos) and Mikhail Pletnev's with the Russian National Orchestra (Deutsche Grammophon). Tchaikovsky's three Shakespeare-inspired symphonic works —*The Tempest*, *Romeo and Juliet*, and *Hamlet*—are available on a single disc ("Tchaikovsky Symphonic Works After Shakespeare") with Mark Gorenstein and the Russian Symphony Orchestra (harmonia mundi), and on a single disc with Antoni Wit leading *The Tempest* and Adrian Leaper leading the other two works (budget-priced Naxos). Igor Markevitch's first-rate traversal of the Tchaikovsky symphonies with the London Symphony Orchestra and New Philharmonia Orchestra offers excellent value as well as fine performances (in two Philips "Duos," with the symphonies 1-3 in one volume and 4-6 in the other). For a single-disc recording of the Symphony No. 2, choices include Leonard Bernstein's with the New York Philharmonic (Sony), Antál Dorati's with the London Symphony Orchestra (Mercury Living Presence), Mariss Jansons's with the Oslo Philharmonic (Chandos), Kurt Masur's with either the Dresden Philharmonic (Berlin Classics) or the Leipzig Gewandhaus Orchestra (Teldec), and Mikhail Pletnev's with the Russian National Orchestra (Deutsche Grammophon).

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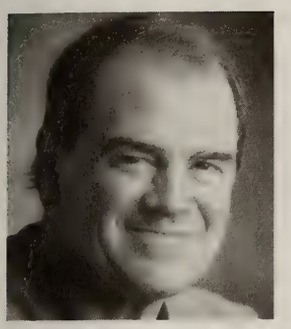
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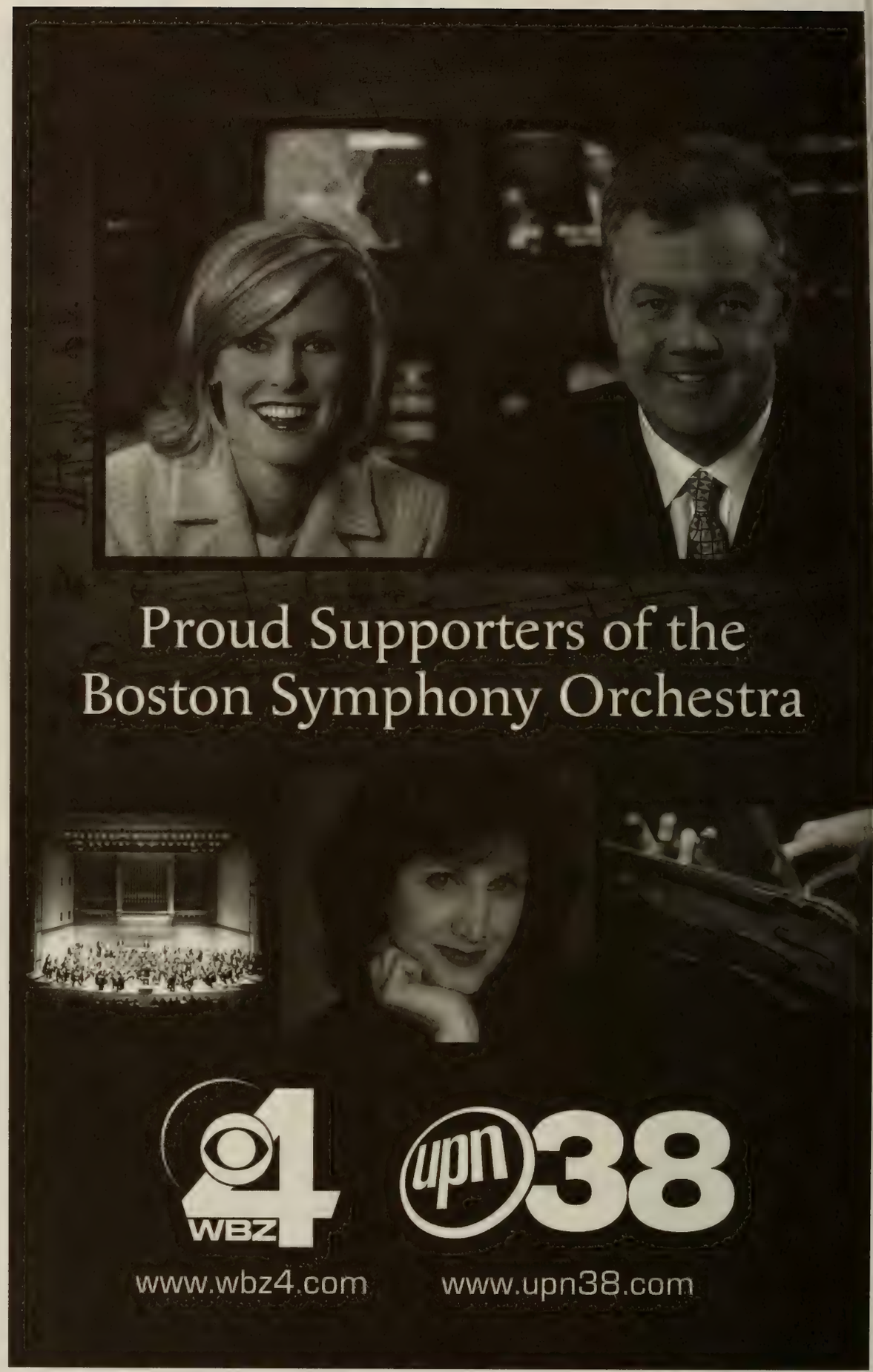
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route to the podium was circuitous. Though he studied the violin with his father from age six and piano from age eight, he didn't enjoy music very much until his teenage years. Through his brother-in-law, a fine musician, he discovered the orchestral works of Debussy, Ravel, Bartók, and Stravinsky and began to envision his future as a conductor. He trained in Graz, Italy, and Russia. His international career was launched in 1979 when he was awarded first prize at the Karl Böhm Competition. In 1984 he was appointed music director of the Mozarteum Orchester in Salzburg, a post he held for ten years. In June 2002, Mr. Graf was awarded the Chevalier de l'Ordre de la Legion d'Honneur by the French government for championing French music around the world. He and his wife, Margarita, have homes in Salzburg and Houston. They have one daughter, Anna, who lives in Paris. Hans Graf made his Boston Symphony debut in March 1995 with an all-Mozart program, and has conducted the orchestra each year since 1997. His most recent subscription series appearances were in March 2002, when he led a concert of Schubert's *Great* C major symphony and the world premiere of a BSO commission, Michael Colgrass's *Crossworlds* for flute, piano, and orchestra. More recently he led the orchestra in two programs each year at Tanglewood in 2002 and 2003.

Claudio Bohórquez



Making his BSO subscription series debut this week, the young cellist Claudio Bohórquez has been acclaimed as concerto soloist with an impressive array of international orchestras and conductors, as well as in recital, in various chamber music projects and festivals, and in collaboration with a wide range of visual and performing artists in various special projects. He first came to the world's attention as winner of first prize at the 1995 Geneva International Music Competition, and went on to win the first International Casals Competition in Germany in 2000. He also received a special award for chamber music at the Casals Competition and, as part of the award, was allowed to perform on Maestro Casals's famed Gofriller cello for several years. In the United States Mr. Bohórquez has recently appeared with the Boston Symphony, the Chicago Symphony, the Detroit Symphony, the Los Angeles Philharmonic, the National Symphony, and the Philadelphia Orchestra. Recent European engagements have included the Orchestre de Paris, Zurich's Tonhalle Orchestra, the Deutsches Symphonie-Orchester Berlin, Frankfurt Radio Symphony Orchestra, Munich Symphony Orchestra, Dresden Staatskapelle, NDR Symphony Orchestra Hamburg, Orchestre de la Suisse Romande, and Orchestre Philharmonique de Radio-France. In Japan he has appeared with the NHK Symphony (including two nationally televised concerts) and the Tokyo Philharmonic. He has worked with such conductors as Christoph Eschenbach, Daniel Barenboim, Sir Neville Marriner, Leonard Slatkin, David Zinman, Neeme Järvi, and Andreas Delfs. Festival appearances in 2003 brought him to the Hollywood Bowl, the Ravinia Festival, the Meadowbrook Festival, and the Lockenhaus Festival, where he played with Gidon Kremer and Oleg Maisenberg. He also participated in Mr. Kremer's "les museiques" in Basel, performed with Yuri Bashmet at the Alte Oper Frankfurt, and appeared at the Casals Festival in Puerto Rico, the City of London Festival, and the Jerusalem International Chamber Music Festival. Highlights of the 2003-04 season include his debuts with the Vienna Symphony and the BBC Symphony, both under Krzysztof Penderecki; his first performances with the Leipzig Gewandhaus Orchestra, led by Herbert Blomstedt, and a return to the NDR Hamburg conducted by Christoph Eschenbach. He will also be featured in the BBC NOW recital series in London and tour as part of a trio with the violinist Julia Fisher and pianist Markus Groh. Among other television and media appearances, Mr. Bohórquez performed the music of Paul Englishby on the soundtrack to the film "Ten Minutes Older—The Cello," released in 2002. He developed with the German painter Klaus-Peter Kirchner a performance art presentation titled "Room for Pablo Casals." Claudio Bohórquez is of Peruvian and Uruguayan parentage but was born and raised in Germany. He lives in Berlin. He made his only previous BSO appearance in August 2002 at Tanglewood, as soloist in Schumann's Cello Concerto under the direction of Sir Neville Marriner.

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Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community outreach initiatives throughout the Greater Boston area to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help bridge the gap between ticket revenue and the cost of presenting a full BSO season and also fund special projects, concert programs, new music for the Boston Pops, and the BSO archives. Endowment and capital gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of $500 or more to the BSO between September 1, 2002, and August 31, 2003.

For more information, contact Gerrit Petersen, Director of Foundation Support, at (617) 638-9462.

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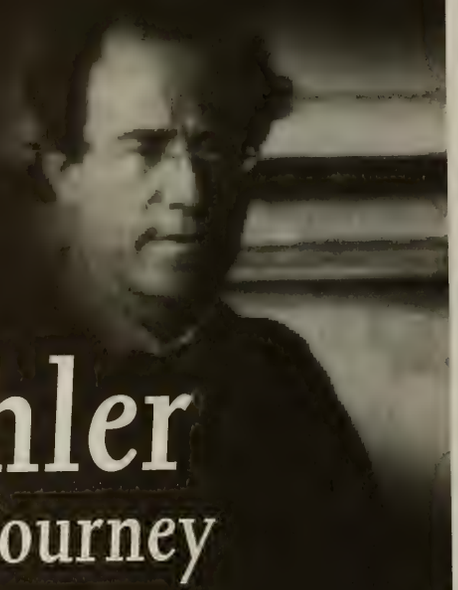
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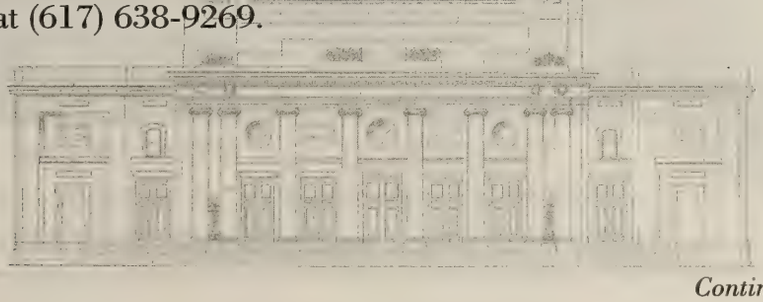
The Boston Symphony Orchestra has developed a broad spectrum of highly regarded education programs that serve more than 60,000 students each year. These programs bring music and the arts to 3rd through 12th graders in Metropolitan Boston public schools and throughout the state. Each year, the BSO's education programs include:

- 17 Youth and Family Concerts by the full BSO. This program includes free admission to disadvantaged students in the Boston Public Schools.
- A "Musicians in the Schools" program, through which BSO players "adopt" and teach at numerous Boston schools on a regular basis.
- Days in the Arts (DARTS), a summer residential arts program at Tanglewood, the BSO's summer home. DARTS gives 6th through 8th graders the opportunity to immerse themselves in the arts through daily workshops and by participating in the rich cultural resources of the beautiful Berkshires.
- Professional development workshops offered through the BSO's Education Resource Center, which is located in the Boston Arts Academy. These state-certified workshops serve teachers statewide.

State and federal education reform legislation has created a role for arts institutions to help strengthen public education. As school systems rebuild their arts education programs, they look to outside organizations for assistance. The BSO recognizes its responsibility and accepts this challenge to serve as a partner in shaping the lives of our young people. In Cambridge, Chelsea, Chinatown, Lawrence, Lynn, Peabody, Roxbury, Wachusett, and Worcester, as well as several Berkshire County communities, the BSO has forged partnerships with school officials and community organizations to help reinforce and improve arts education.

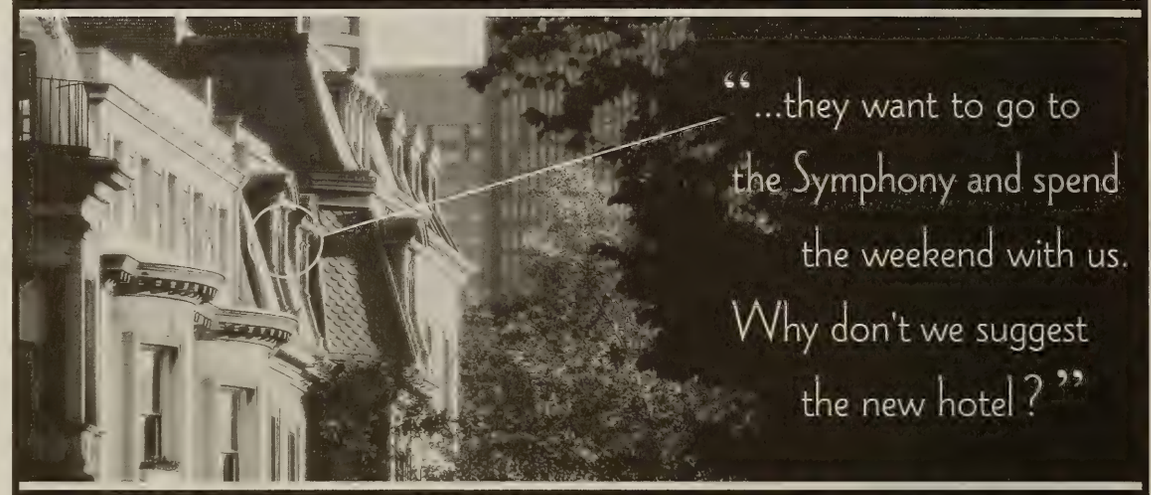
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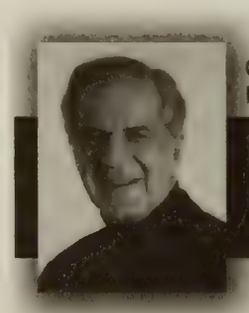
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Small is Powerful

Seventy-one percent of American high school students go to schools of one thousand or more, according to the U.S. Department of Education. Yet, everything we know about the needs of families and adolescents says smaller is better—for the uniqueness of young people, for their achievement, for feelings of connection, for their sense of self.

In a large school, how do you hear the quiet voice, the thoughtful comment, the fresh insight? How do you notice the new confidence, the curiosity about chromosomes, the accurate corner kick? In a large school, you may recognize a girl by her face, but in a small school, you also know her by her sense of humor, that she always has M&Ms in her backpack, and that she wants to be a neuroscientist.

In his popular book *The Tipping Point*, Malcolm Gladwell offers examples of groups, from ancient religious sects to today's powerful corporations, that have known the value of "small." There is, in fact, something nearly magical about groupings of 150. "The Rule of 150," says Gladwell, "suggests that the size of a group...can make a big difference." As teachers and mentors, we know he is right.

In a small school, no one can hide. The 12th grade science teacher knows who in the ninth grade loves physics. The soccer coach knows the tennis players and the basketball fanatics. The yearbook advisor can tell you who has a great collection of jazz CDs. In a small school, every teacher knows every student, at least to say hello, to ask a question, to have a short conversation. And most teachers know many students extremely well—how they approach a new book or a problem, how they organize ideas, and what kind of praise means the most. In a small school, teachers truly can teach individuals—instead of just classes.

We can do better than "survival of the fittest" when it comes to educating girls. In a small school, there is no need to waste energy trying to be noticed. Every student has a front-row seat and can be seen for who she is, what she believes, and what she can do. Small is powerful. For girls especially, small means the difference in being heard, in being recognized, in making her mark. The goal, after all, has never been to shrink back but to step forward, to get involved, to be your best possible self.

In a small school, every girl learns that her participation and contribution make a difference. She becomes known for her leadership, determination, compassion, and honesty. And when she realizes how much her school (and the world) is depending on her and believes in her, she has the confidence to be bold, to risk failure, to stretch.

There is something impressive about girls working together, when they are happy, contributing, when they have ownership in their community. They will set their own standards and define their own expectations. Sure in the belief that they are valued and heard, they will have the confidence to resist the definitions our culture presents to them. They will decide on their own that history is more interesting than following the crowd, that writing poetry offers more reward than worrying about dress size, that genuine friendships are based on much more than looks or race or status.

The fact is, thinking big happens best in a small school. We want girls to dream big about their futures and create large visions of what they can do in the world. In a small school, we can know everyone well. And for girls to be known for something more than the color of their hair, or their baby tees, or their platforms, or their power beads, to be known instead for their skills and talents—for their intellects—what could be more powerful for girls than that?

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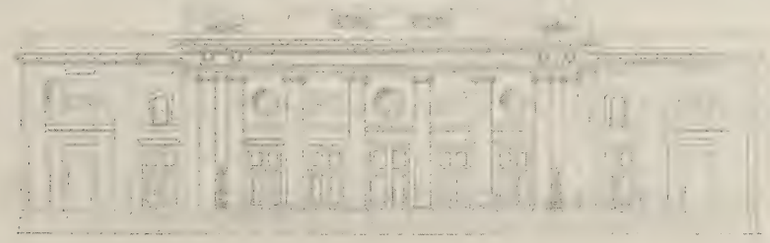
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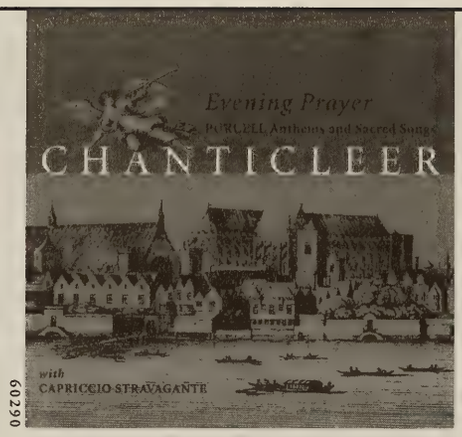
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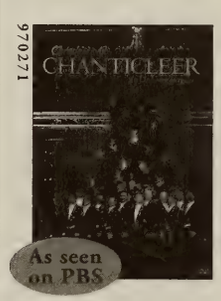
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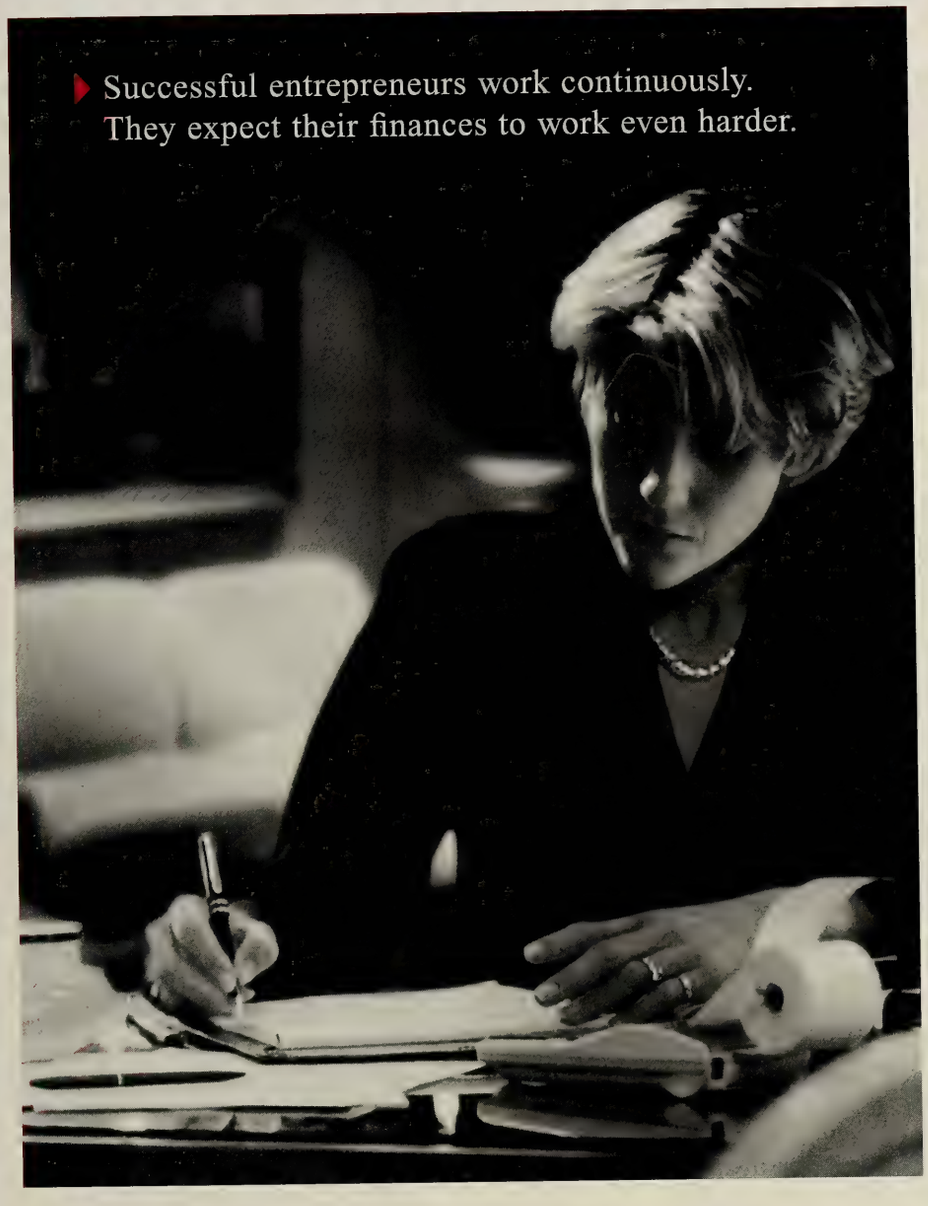
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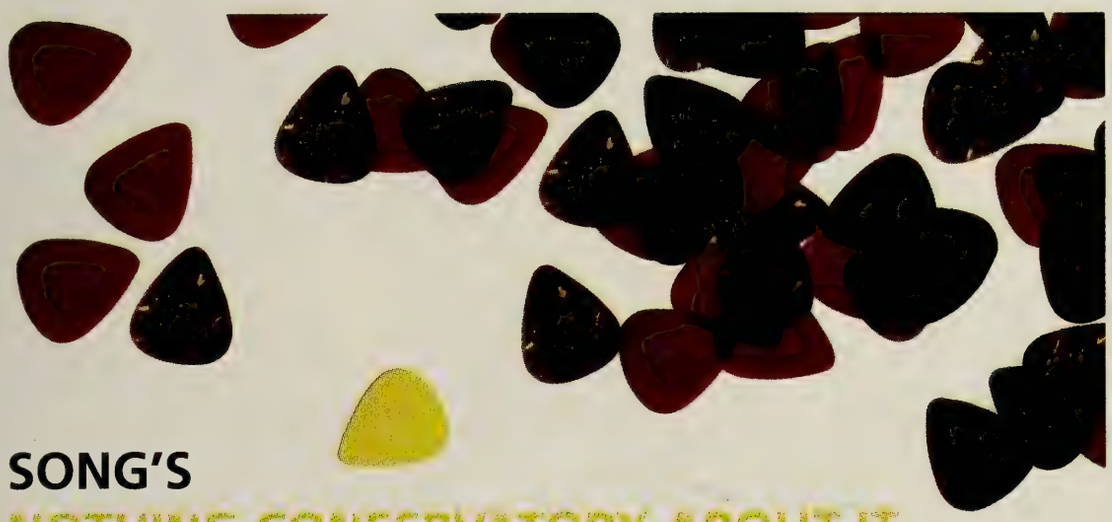
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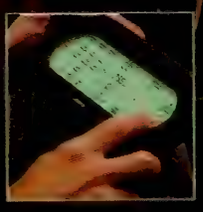
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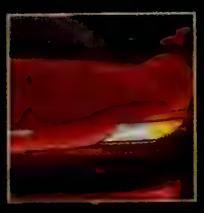
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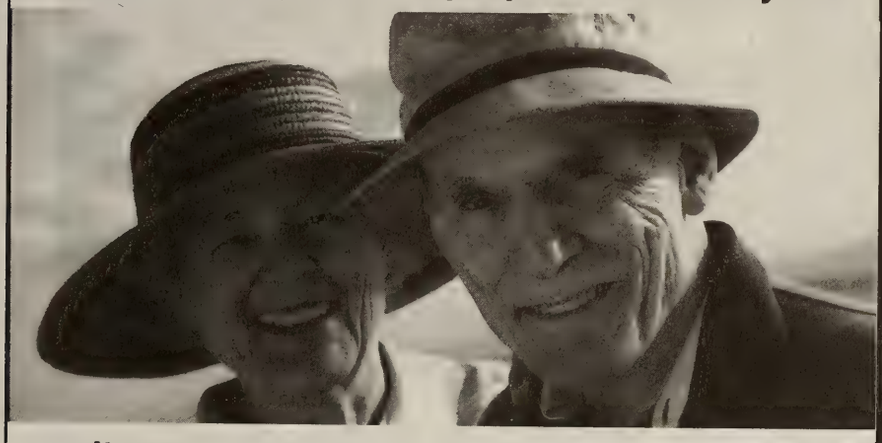
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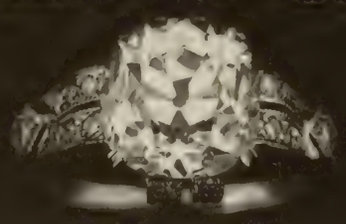
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WBZ 4

This season marks the first year of a multi-year formal partnership between WBZ-TV 4 and the BSO that will provide New England television viewers with entertaining programming featuring one of the world's premier music organizations. Last summer, WBZ, in partnership with the CBS Television Network, carried the first national broadcast of the Boston Pops Esplanade Orchestra's Fourth of July concert, the "Boston Pops Fireworks Spectacular," that established a high standard for future collaboration between the BSO, WBZ, and CBS.

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EMC Corporation is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the past and present musical heritage of the BSO so that it will be available to all and to future generations, and will continue to instill in us a love of music.



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Classical 102.5 WCRB has proudly been involved with the Boston Symphony Orchestra for over 50 years. Each week more than a half-million people listen on Saturday nights as we broadcast BSO, Pops, and Tanglewood concerts. We have been pleased to bring the performances of our world-class orchestra into the homes of millions of music lovers. WCRB is the flagship station of Charles River Broadcasting, which includes WFCC/Cape Cod, WCRI/Block Island, and the World Classical Network.

NEXT PROGRAM...

Wednesday, November 19, at 7:30
(Open Rehearsal)
Thursday, November 20, at 8
Friday, November 21, at 1:30
Saturday, November 22, at 8

Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications

SIR COLIN DAVIS conducting

HAYDN — Symphony No. 72 in D

Allegro
Andante
Menuetto; Trio
Andante – Presto

INTERMISSION

ELGAR — Symphony No. 2 in E-flat, Opus 63

Allegro vivace e nobilmente
Larghetto
Rondo: Presto
Finale: Moderato e maestoso

For these concerts, former BSO Principal Guest Conductor Colin Davis returns to Symphony Hall to lead the orchestra for the first time in nearly twenty years. He brings with him Haydn's Symphony No. 72, which the BSO has never before performed. One of the composer's "hunting symphonies," it features four horns as a significant part of the orchestra. British composer Edward Elgar's Symphony No. 2, completed in 1911, is the composer's magisterial memoriam to England's King Edward VII. In spite of its memorial objective, Elgar wrote that "The spirit of the whole work is intended to be high and pure joy."

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, the talks begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

Sunday, November 16, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS
GIL ROSE, conductor
WILL LEBOW, narrator

SCHUBERT	String Trio in B-flat, D.471
RANDS	Concertino for Oboe and Ensemble
STRAVINSKY	*L'Histoire du soldat* (complete)

Wednesday, November 19, at 7:30 p.m. (Open Rehearsal)
Thursday 'A'—November 20, 8-9:50
Friday 'A'—November 21, 1:30-3:20
Saturday 'B'—November 22, 8-9:50

SIR COLIN DAVIS conducting

HAYDN	Symphony No. 72
ELGAR	Symphony No. 2

Friday 'B'—November 28, 1:30-3:25
Saturday 'A'—November 29, 8-9:55
Tuesday 'C'—December 2, 8-9:55

KURT MASUR conducting
YEFIM BRONFMAN, piano

BEETHOVEN	*Leonore* Overture No. 3
BEETHOVEN	Piano Concerto No. 3
SHOSTAKOVICH	Symphony No. 1

Friday Evening series—Wednesday, December 3, 8-10:10
Thursday 'C'—December 4, 8-10:10
Saturday 'B'—December 6, 8-10:10

KURT MASUR conducting
LINCOLN CENTER JAZZ ORCHESTRA with WYNTON MARSALIS
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MARSALIS	*All Rise*

Thursday, January 8, at 10:30 a.m. (Open Rehearsal)
Thursday 'D'—January 8, 8-10
Friday 'A'—January 9, 1:30-3:30
Saturday 'B'—January 10, 8-10

RAFAEL FRÜHBECK DE BURGOS conducting
KEITH LEWIS, tenor (Narrator)
SUSANNE MENTZER, mezzo-soprano (Mary)
GILLES CACHEMAILLE, baritone (Joseph)
LAURENT NAOURI, baritone (Herod)
ROBERT LLOYD, bass (The Head of a Family)
WILLIAM HITE, tenor (Centurion)
ALAIN COULOMBE, bass (Polydorus)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERLIOZ	*L'Enfance du Christ*

Sunday, January 11, at 3 p.m.
Jordan Hall, New England Conservatory

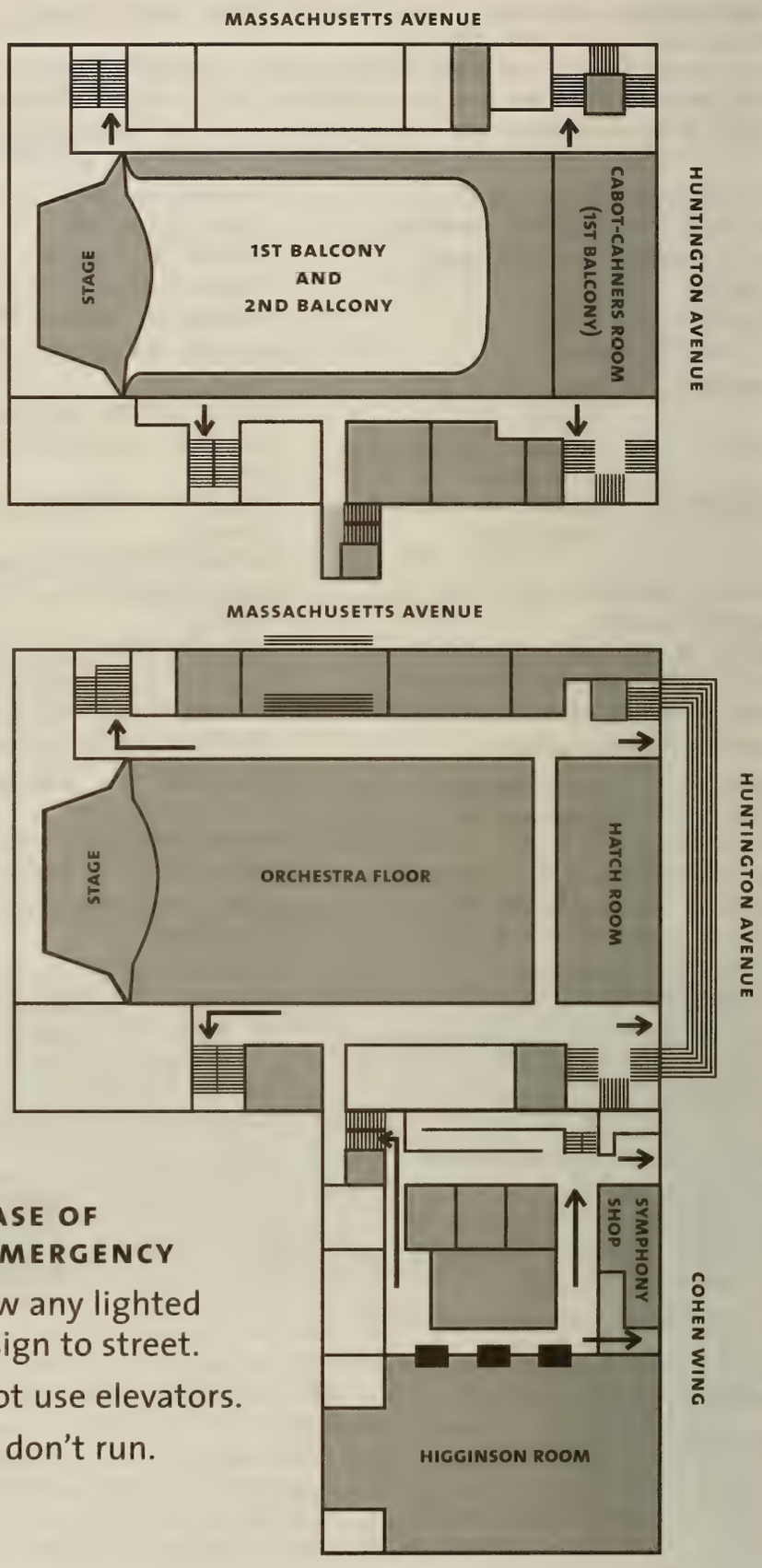
BOSTON SYMPHONY CHAMBER PLAYERS

LUTOSŁAWSKI	*Chain* 1
NIELSEN	Wind Quintet
DVOŘÁK	String Quintet in G, Op. 77

Programs and artists subject to change.

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SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TTD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to thirty minutes before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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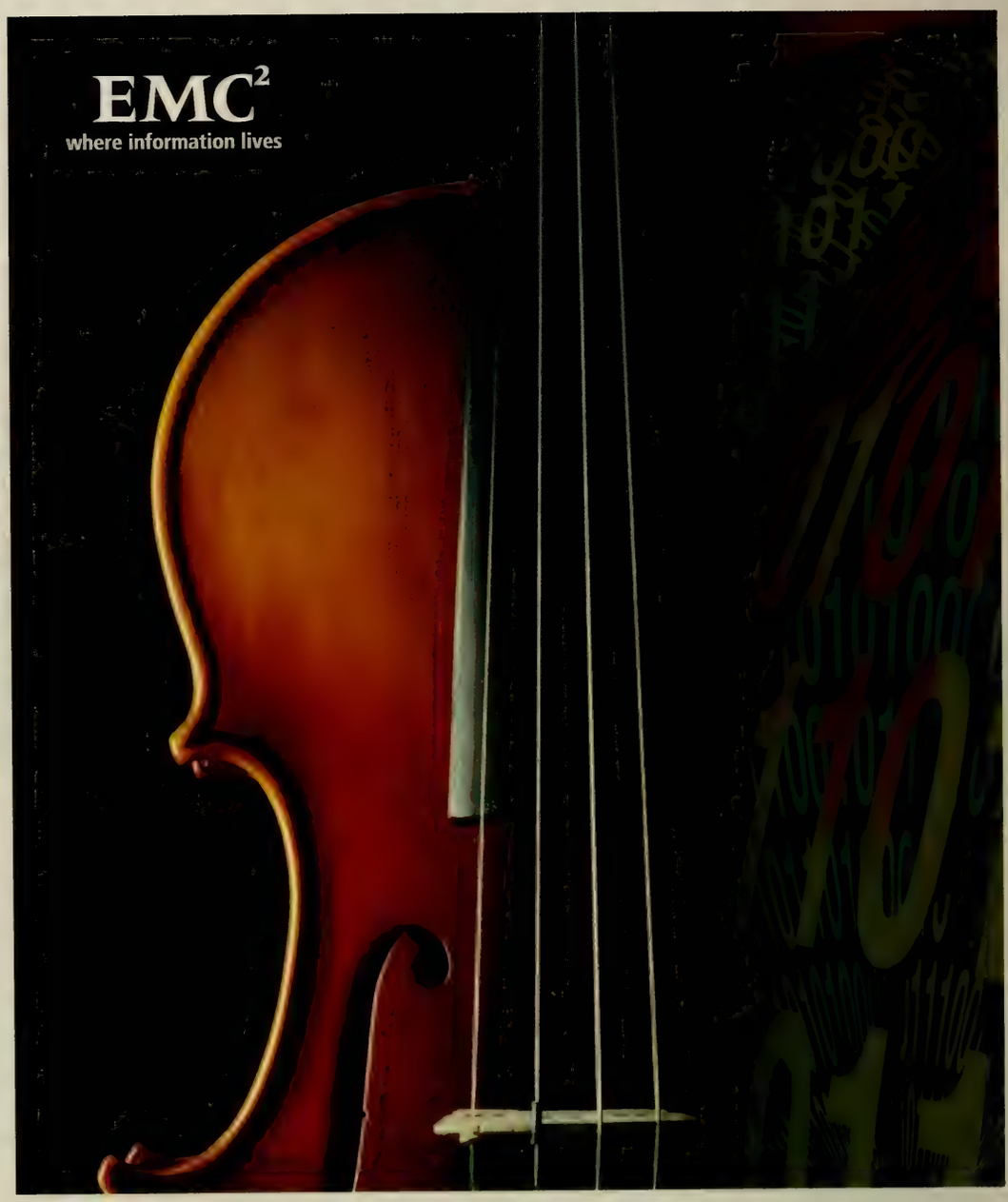
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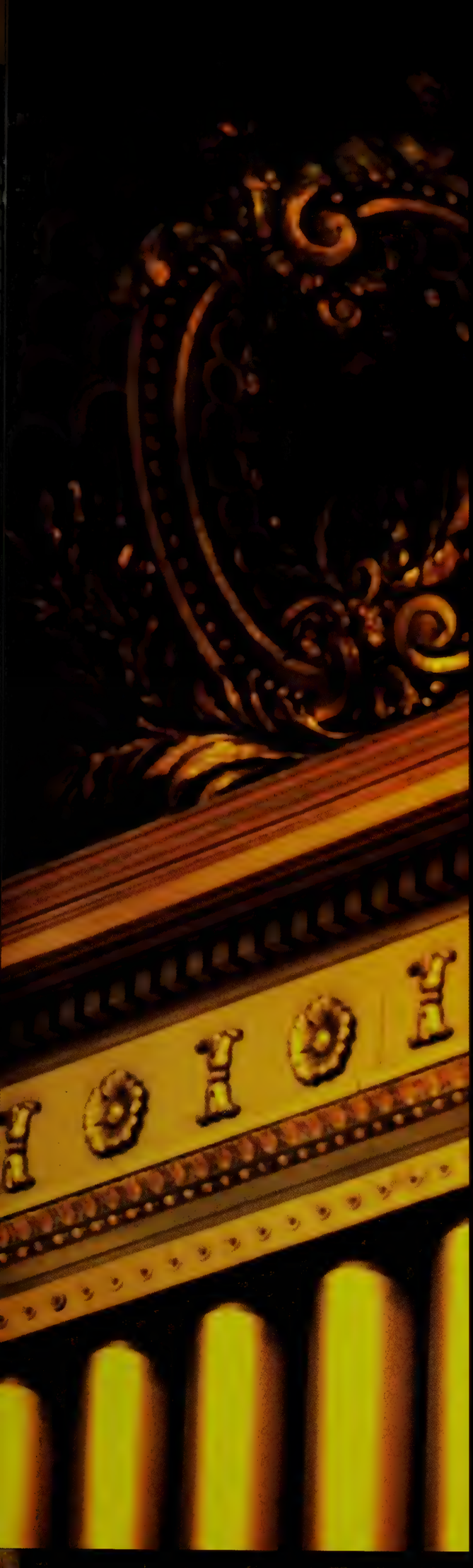
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BSO

The Virginia Wellington Cabot Memorial Concert, Thursday, November 20, 2003

The concert of November 20, 2003, is given in memory of Virginia Wellington Cabot of Weston, who died on September 15, 1997, at age 97. An attendee of Friday-afternoon concerts for more than seventy years, she took over her mother-in-law's BSO subscription in 1934. In 1992 a gift from the Cabot Family Charitable Trust endowed a Boston Symphony concert in her name for a period of twenty years.

Virginia Cabot was married to the late Thomas D. Cabot for seventy-five years. The daughter of Louis B. Wellington and Louise Lawton Wellington, she loved a broad range of music and often accompanied herself on the piano as she sang to her family. Born in Boston in 1899, she grew up on Beacon Hill and in Weston, in an extended family in which her parents, her aunt and uncle, and her older sister all played and sang expertly at the piano. She graduated from the Winsor School in 1917. On the Weston farm of her childhood, she nurtured a love for horses. Immediately after her marriage in 1920, the Cabots moved to the heart of rural Appalachia, where she would often accompany her husband on horseback as he inspected the West Virginia pipelines of his father's gas company. An experienced mountaineer, she made the first ascent of Mount Magog in the Canadian Rockies and later journeyed to the American Southwest to explore the Superstition Mountains of Arizona, the Zion and Bryce Canyons of Utah, and the Sangre de Cristo range—all virtually uncharted when she hiked them in the 1920s and '30s. An expert canoeist, she and Mr. Cabot also explored virtually all of New England's watercourses, resulting in the volume "Quick Water and Smooth," the first printed guidebook for New England Rivers. She was also among the first wave of Americans who learned the Austrian technique for downhill skiing from the legendary Hannes Schneider. Later in life, Virginia was engaged in conservation activities in Maine, New Hampshire, Colorado, and Honduras. Mrs. Cabot shared her love of music, riding, skiing, sailing, and the outdoors with all of her progeny, including her children, grandchildren, and great-grandchildren.

The Gregory E. Bulger Foundation Concert, Saturday, November 22, 2003

Gregory Bulger is currently the Chief Executive Officer of HealthCare Value Management, which he founded in 1990. HCVM is a managed care organization that operates the largest Preferred Provider Organization in New England. Mr. Bulger was also the first Executive Director of the Mattapan Community Health Center, and has served as the President of the Massachusetts League of Community Health Centers and as a Trustee of Brigham and Women's Hospital.

Mr. Bulger has been a subscriber to the Boston Symphony Orchestra for the past thirty years. He is extremely pleased that his Foundation is underwriting this concert that welcomes back Sir Colin Davis to Symphony Hall after a long absence. The Gregory E. Bulger Foundation was founded in 2002 and is making its first donations in 2003. Providing support to performing arts organizations in the Greater Boston area is one of the goals of the Foundation. Mr. Bulger resides in Dover, MA.

Chorus *pro Musica* Performs Berlioz's "L'Enfance du Christ" on Period Instruments Thursday, December 11, at 8 p.m.

As part of the Berlioz bicentennial celebrations, Boston audiences will have the opportunity to hear contrasting performances of Berlioz's *L'Enfance du Christ*. Prior to the BSO's performances on January 8, 9, and 10, Chorus *pro Musica* under its music director Jeffrey Rink will perform *L'Enfance du Christ* on period instruments on Thursday, December 11, at 8 p.m. at the Mission Church (Basilica of Our Lady of Perpetual Help), 1545 Tremont Street in Boston. Mr. Rink will conduct the work following many of Berlioz's own theatrical directions, and performance on period instruments—in fact the first North American performance of the work on period instruments—will provide a

rare opportunity to hear *L'Enfance du Christ* as Berlioz himself might have heard it in 1854. Preceding the performance will be a 7 p.m. lecture given by world-renowned Berlioz authority Hugh Macdonald (a frequent guest lecturer and annotator for the BSO). Following the concert there will be a "birthday party" reception, in the Parish Room, for donors and subscribers. The soloists include mezzo-soprano Gigi Mitchell-Velasco as Mary, baritone David Kravitz as Joseph, bass John Ames as Herod and the Father, and tenor Rockland Osgood as the Narrator. Tickets are $50, $35, and $20, and discounts are available. For tickets or more information, please visit www.choruspromusica.org or call (617) 267-7442.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses music of Haydn and Elgar. In the weeks ahead, scholar/teacher Elizabeth Seitz discusses Beethoven and Shostakovich (November 28-December 2) and BSO Publications Associate Robert Kirzinger discusses Wynton Marsalis's *All Rise* (December 3-6). This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs string quartets of Haydn and Beethoven, and the Clarinet Quintet, Opus 115, of Brahms, on

On Display in Symphony Hall

The history of Symphony Hall and the Boston Symphony Orchestra is documented throughout the public spaces of Symphony Hall in an exhibit that displays hidden treasures from the BSO Archives, bringing to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall, and its grand opening on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the early formation of the orchestra; the Boston Pops; radio and television broadcasting history; and the use of Symphony Hall as a recording venue. The exhibit also explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series, as well as many non-musical activities including political events, travelogues, movie screenings, and a variety of trade shows. Shown at left is a 1900 photograph of pianist Harold Bauer, a frequent soloist with the BSO between 1900 and 1937 (photo by Gessford). At right is a 1936 charcoal drawing by Gerome Brush of Richard Burgin, the BSO's concertmaster from 1920 to 1962.





The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue and Huntington Avenue corridors, and on the first balcony along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

Friday, November 21, at 8 p.m. at the Peabody-Essex Museum in Salem. In addition to Mr. Miller, the performers include BSO string players Victor Romanul, Catherine French, and Edward Gazouleas, and BSO associate principal clarinet Thomas Martin. Tickets are $24, with discounts for students and seniors. For more information call (617) 964-6553.

The Boston Classical Orchestra, Steven Lipsitt, music director, performs music of Handel, Barber, Mozart, Haydn, and Beethoven in a program entitled "Celebrating Harry: Orchestral Favorites Honoring the Late Harry Ellis Dickson," on Friday, November 21, at 8 p.m. and Sunday, November 23, at 3 p.m. at Faneuil Hall. Tickets are $45, $32, and $23, with discounts for seniors, students, and teachers. Call (617) 423-3883 for more information or visit www.BostonClassicalOrchestra.org

Ronald Knudsen leads the New Philharmonia Orchestra in a JFK Memorial Concert marking the 40th anniversary of the assassination of John F. Kennedy, on Saturday, November 22, at 8 p.m. at Our Lady's Church in Newton Corner, and on Sunday, November 23, at 3 p.m. at Nevins Hall in Framingham Town Hall. The all-Brahms program includes the Variations on a Theme by Haydn, and the *German Requiem* with soprano Jane Shivick, baritone Donald Wilkinson, and the Heritage Chorale, John Finney, director. Tickets are $25 and $20, with discounts for students and seniors. For more information visit www.newphil.org or call (617) 527-9717.

The Concord Chamber Music Society continues its 2003-04 season on Sunday, November 23, at 3 p.m. when BSO violinist Wendy Putnam (the group's founder), cellist Joel Moerschel, and pianist Vytas Baksys perform Ives's Trio for piano, violin and cello, duets by Glière for violin and cello, and Schubert's B-flat piano trio, D.898, at Friends of the Performing Arts, 51 Walden Street in Concord. Tickets are $25 and $20 ($15 students and seniors). For more information visit www.concordchambermusic.org or call (978) 371-9667.

Ticket Resale

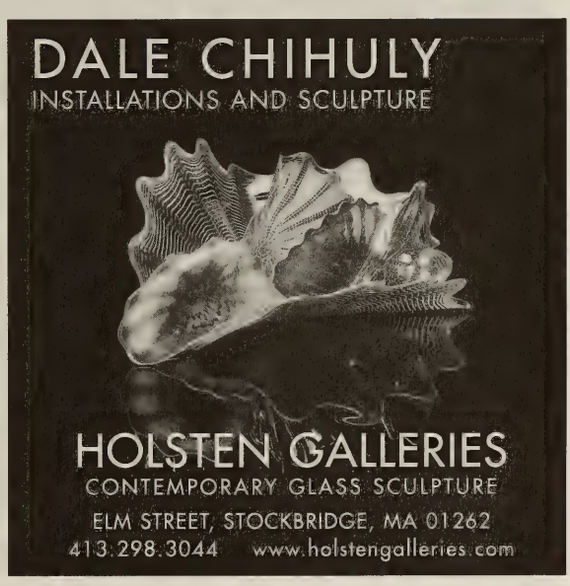
Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

Disability Services Telephone Line

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 (TTD/TTY 617-638-9289). Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.



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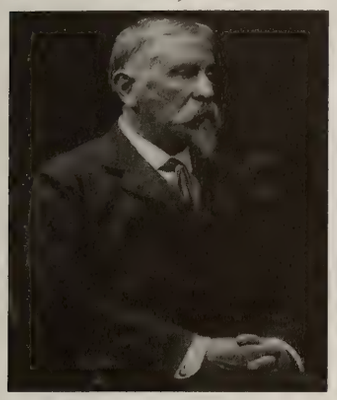
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A Brief History of the Boston Symphony Orchestra

Now in its 123rd season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

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century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, and Sir Michael Tippett. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. The first American-born conductor to hold that position, he was named Music Director Designate in the spring of 2002 and will become the orchestra's fourteenth music director in the fall of 2004.

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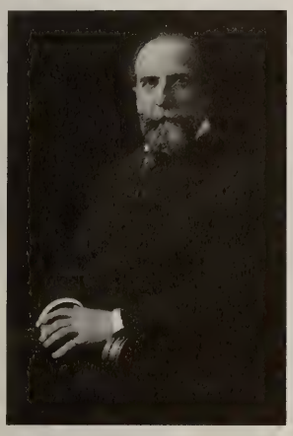
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A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.



Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

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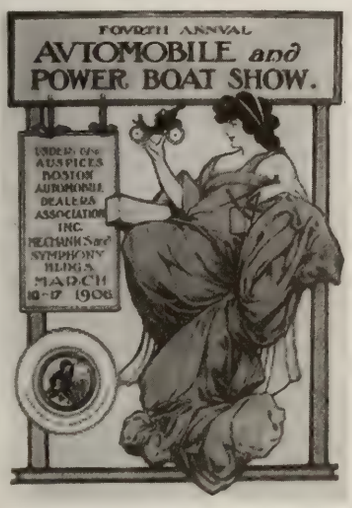
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installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

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BOSTON SYMPHONY ORCHESTRA 2003-2004

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Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

‡Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames
David and Ingrid Kosowsky chair

*Valeria Vilker Kuchment
Theodore W. and Evelyn Berenson Family chair

*Tatiana Dimitriades
Stephanie Morris Marryott and Franklin J. Marryott chair

*Si-Jing Huang
Catherine and Paul Buttenwieser chair

*Nicole Monahan
Mary B. Saltonstall chair

*Wendy Putnam
Kristin and Roger Servison chair

*Xin Ding
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Alexander Velinzon

Violas

Steven Ansell
Principal
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Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Rosemary and Donald Hudson chair

Richard C. and Ellen E. Paine chair, fully funded in perpetuity

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Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

** Participating in a system of rotated seating*
‡ On sabbatical leave
§ Substitute player

*James Orleans

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

*John Stovall

*Benjamin Levy

Flutes

Principal
Walter Piston chair, endowed in perpetuity in 1970

Fenwick Smith
Acting Assistant Principal
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Acting Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

§Linda Toote

Oboes

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Scott Andrews
Thomas and Dola Stemberg chair

Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

Daniel Katzen
Elizabeth B. Storer chair

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Richard Mackey
Hamilton Osgood chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Peter Chapman
Ford H. Cooper chair

Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Benjamin Wright

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity

Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity

J. William Hudgins
Barbara Lee chair

Timothy Genis
Acting Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp

Ann Hobson Pilot
Principal

Voice and Chorus

John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians

‡Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

Assistant Conductor

Anna E. Finnerty chair, fully funded in perpetuity

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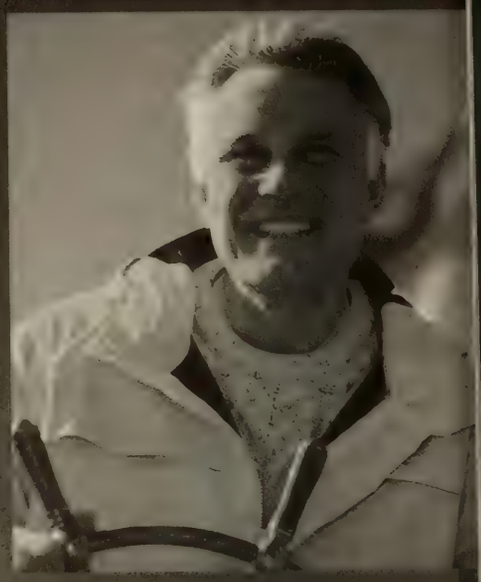
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Andante
Menuet; Trio
Finale: Theme (Andante) – Variations I-VI – Presto

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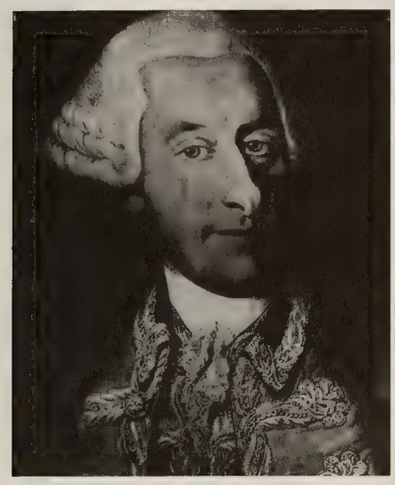
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Joseph Haydn
Symphony No. 72 in D



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He wrote this symphony in the period 1763-1765, while employed by Prince Nikolaus Esterházy (see below); the assignment of the number "72" to this work reflects an early-20th-century misdating to around the year 1780. There is no record of the first performance, or of the first American performance. These are the first performances by the Boston Symphony Orchestra. The scoring is for one flute, two oboes, one bassoon, four horns, timpani, and strings, plus keyboard continuo. (Because the timpani part appears in just one early source, some scholars deem it inauthentic.) Mark Kroll is the continuo harpsichordist at these performances.

Mainly we know the internationally famous Haydn, whose last twelve symphonies (numbers 93-104) amazed and delighted sophisticated Londoners—audience members and critics alike—during his two extended trips to that city in the 1790s following the famous invitation from the English impresario Johann Peter Salomon. The so-called "Paris" symphonies (numbers 82-87), commissioned from Haydn for the concert series Le Concert de la Loge Olympique in that city, crop up semi-regularly, and the Symphony No. 88, also likely to have premiered in Paris, has remained a great favorite. But to encounter a relatively early Haydn symphony remains rare, despite the availability, after decades without them, of scores and parts (and recordings!) for (of) them all.

Nicknames seem to matter—at least enough to explain why so many gems among Haydn's hundred-plus symphonies go unperformed, unless unearthed by enterprising conductors. Among the twelve London symphonies are the *Surprise* (of course), *Military*, *Clock*, and *Drumroll* (not to mention the *London*, the name given the last of the bunch). Among the six Paris symphonies are *The Bear*, *The Hen*, and *The Queen*. But as to the composer's earlier symphonies, the BSO's performance history is typical, showing mainly such nicknamed works as the trilogy *Morning*, *Noon*, and *Night* (numbers 6, 7, and 8), *The Philosopher* (22), *Lamentation* (26), *Alleluja* (30), the *Hornsignal* (31), *Mourning* (44), *Farewell* (45), *The Passion* (49), *The Schoolmaster* (55), *The Distracted One* (60), *Times Change* (64), and *The Chase* (73)—though, to be fair, a reasonable variety of non-nicknamed symphonies have been programmed here as well, including the very early Symphony No. "B," programmed by Seiji Ozawa in the 1974-75 season.

Since it's rare to encounter early or even middle Haydn, a few words about the first part of his life are in order. He was the second of his parents' twelve children (five more were born to his father's second wife). Two brothers were also musical—Michael, the sixth child, also became a composer; the eleventh, Johann Evangelist, was a singer. His father, Matthias, a wheelwright and farmer, was musical enough to accompany himself on the harp while singing; Matthias also organized concerts at home, in which all the children participated. Besides learning to play violin and clavier, Joseph had a fine singing voice, which encouraged his parents to send him for training as a choirboy; at eight he joined the choir of St. Stephen's Cathedral in Vienna. Though his parents aimed that he become a priest, ultimately he would not be deterred from music. Before turning twenty he had left the choir school and was on his own, studying when possible, practicing composition, eking out a living—giving music lessons, performing in whatever ensembles would have him—as best he could, often dependent on friends for food and lodging. Then, around 1752 or 1753 he became accompanist and assistant to the singing teacher Nicola Porpora (who taught such famous castrati as Farinelli and Caf-

farelli). With Porpora he continued his musical training (little of practical use having been offered at the choir school), and through him he began making connections to potential patrons. In 1759 he became Kapellmeister to Count Ferdinand Maximilian Morzin (in whose employ Haydn wrote his first symphonies, among other things). Then, Morzin having squandered the family fortune and disbanded his orchestra, Haydn was hired in 1761 as Assistant Kapellmeister to Paul Anton Esterházy, whose Kapellmeister, Gregor Joseph Werner, was well on in years.

Paul Anton died in March 1762, to be succeeded by his brother, Prince Nikolaus Esterházy (1714-1790), for whom music was a huge priority, and who would remain Haydn's employer and patron for nearly thirty years. Haydn succeeded Werner as Kapellmeister upon the latter's death in 1766. It was only upon Nikolaus's death, and the essential curtailment of court musical activities by his successor, the young Prince Anton (though Haydn continued to draw a salary as titular Kapellmeister, in addition to a monetary inheritance from Nikolaus), that Haydn's obligations to the Esterházy family were ended, thus allowing him, having moved to Vienna, to accept Salomon's invitation to London—creating his aforementioned last twelve symphonies for that city and finally basking in the glow of international celebrity.

To say simply that Haydn "multi-tasked" during his period of Esterházy employment would be a gross oversimplification. Michael Steinberg has put it succinctly with reference just to the Assistant Kapellmeister's initial contract, drawn up on May 1, 1761: "His work combined the responsibilities of a modern composer-in-residence, music director, principal conductor, general manager, librarian, custodian of instruments, personnel manager (responsible, among other matters, for ensuring that members of the orchestra appeared in clean white stockings and white linen, with a freshly powdered queue or tie-wig), and music teacher." Haydn's orchestra that year included one flute, two each of oboes and bassoons, two horns, five violinists, two cellists, and a bass play-

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er. Some players doubled on other instruments; additional players would sometimes be brought in as needed; and Haydn would conduct his symphonies from the keyboard.

At the start of Haydn's employment, activities were based in the Esterházy palace at Eisenstadt, about thirty miles south of Vienna. Nikolaus Esterházy would soon shift the focus to his summer residence of Eszterháza—which he fashioned near the Austro-Hungarian border in emulation of Versailles, and which would come to include an opera house and marionette theater (for both of which Haydn also had to write music)—moving his household there for months at a time. It was after a particularly long stay at Eszterháza in 1772 that Haydn wrote his *Farewell* Symphony, at the end of which he had his players, one after another, extinguish the candles on their music stands and leave the stage—thereby alerting the Prince that his musicians were homesick.

But it was at Eisenstadt that Haydn wrote his Symphony No. 72. (Again, the high number reflects an early-20th-century misdating of the work.) With the hiring of a third horn player in April 1763 and a fourth in August that same year, the composer now had a complement of four horns in his orchestra. Haydn scholar H.C. Robbins Landon notes that there were then also enough string players that none of the horn players needed to substitute in the string section; that the large concert room at Eisenstadt, with its church-like acoustic, provided a proper space for Haydn to demonstrate for his employer Prince the increased sonority of his expanded orchestra (the concert room at Eszterháza being acoustically less suitable for such writing); and that Haydn may well have seated his four horns as two separated pairs, the better to emphasize the echo and other antiphonal effects he wrote into the music. Robbins Landon observes also that Haydn's first several works with four horns—all of them works in D major, a good key for the valveless horns—were probably this very Symphony No. 72; the Symphony No. 13, from 1763; and a "cassation" (typically a soloistic, single-movement divertimento-like work) for four horns and strings. The other work that needs mentioning in this context is Haydn's Symphony No. 31, the *Hornsignal*. Composed in 1765, also in D major, and likewise employing the four horns, Symphony No. 31 is conceptually similar enough to No. 72 (also sharing, for example, the idea of a theme-and-variations finale) that No. 72 and the *Hornsignal* were very possibly conceived as a pair.

The four horns are displayed to extraordinary virtuosic effect throughout the first movement, representing, in Robbins Landon's words, "the most astonishing operation of its kind Haydn ever undertook." Oboes, bassoon, and horns are silent for the Andante, whose simple, lulling song offered prominent solos for Haydn's concertmaster Luigi Tomasini and for the flute (which is silent in the first and third movements). The minuet is typically genial, employing echo effects for the horns; the strings drop out for the serenade-like Trio, which highlights the wind band (two oboes, bassoon, and the four horns). The theme-and-variations finale strikes a divertimento-like tone, individual variations highlighting (I) flute, (II) solo cello, (III) solo violin, (IV) solo double bass, and (V) oboes plus one pair of horns, whose music here is straightfoward, Haydn already having given them plenty to do. (Robbins Landon writes that we have here "a typical Haydnesque touch: always to consider the needs of his musicians.") A final variation, restating the theme, brings back the full orchestra, after which a Presto coda—Robbins Landon likens this to the traditional "*Kehraus*," or "last dance"—with its quick new music and closing flourish for the four horns, brings the proceedings to a close even more jovial than what has preceded.

—Marc Mandel



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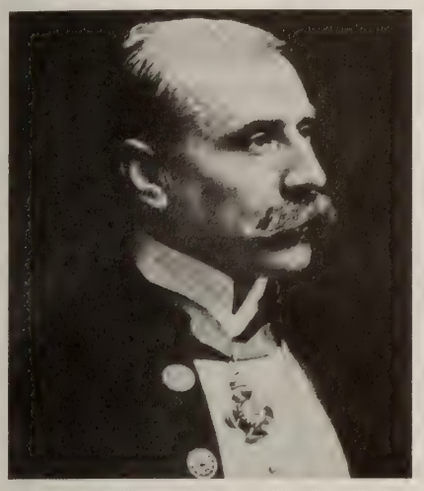
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Edward Elgar
Symphony No. 2 in E-flat, Opus 63



Edward William Elgar—Sir Edward after being knighted by King Edward VII on July 4, 1904—was born at Broadheath, Worcestershire, England, on June 2, 1857, and died in Worcester on February 23, 1934. He dated his Symphony No. 2 "Venice-Tintagel (1910-11)." More specifically, sketches for some of the material go back to 1903 and 1904, when he wanted to write a symphony for Hans Richter, but he did not return to this material until October 1909, a year after he had completed his Symphony No. 1. Concentrated work on the Symphony No. 2 began a year after that, in October 1910, the four movements being completed at the end of January, February 6, February 21, and February 28, 1911, respectively. Elgar himself conducted the first performance, on May 24 that year with the Queen's Hall Orchestra at the London Festival. Elgar dedicated the work "to the Memory of His Late Majesty King Edward VII," who had died on May 6, 1910. He appended the following note, dated March 16, 1911: "This Symphony designated early in 1910 to be a loyal tribute, bears its present dedication with the gracious approval of His Majesty the King [George V]." At the end of the score, Elgar placed the first two lines of Shelley's "Invocation": "Rarely, rarely comest thou,/Spirit of Delight!" He wrote about that to the critic Ernest Newman: "My attitude toward the poem, or rather to the 'Spirit of Delight' was an attempt to give the reticent Spirit a hint (with sad enough retrospections) as to what we should like to have!"

Leopold Stokowski led the first American performances on November 24 and 25, 1911, with the Cincinnati Orchestra (later the Cincinnati Symphony). Max Fiedler gave the first Boston Symphony performances in December 1911, subsequent ones being given (all in Symphony Hall) by Adrian Boult (who also led performances in Cambridge and Providence), John Barbirolli, William Steinberg, Andrew Davis, and Jeffrey Tate (the most recent subscription performances, in April 1986). The score calls for three flutes (third doubling piccolo), two oboes and English horn, two B-flat clarinets, E-flat clarinet, and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, snare drum, cymbals, two harps, and strings. Elgar suggested to Adrian Boult the use of a thirty-two-foot (or, if available, sixty-four-foot) organ pedal stop to reinforce the bass for sixteen measures in the finale.

I do but hide
Under these words, like embers, every spark
Of that which has consumed me.

—from Shelley's *Julian and Maddalo*

Elgar's Symphony No. 1 had an emotional, joyous welcome when Hans Richter introduced it in Manchester at the end of 1908. More than the excitedly expected first-born of a composer who in less than a decade had risen from provincial obscurity to being the most prominent musician in the Empire, it was received as England's First Symphony. Eighty-two performances in six countries during the following year confirmed that triumph. The Violin Concerto, introduced by Kreisler in November 1910, stirred almost as urgent an outpouring of admiration and love. Six months later the Second Symphony failed. The hall was not filled. "What's the matter with them, Billy?" Elgar asked his concertmaster as he left the stage. "They sit there like a lot of stuffed pigs."

Whose is the voice that speaks in this music? David Cairns, in a review of Michael Kennedy's *Portrait of Elgar*, sketched "a hypersensitive, touchy, moody, at times almost

Small is Powerful

Seventy-one percent of American high school students go to schools of one thousand or more, according to the U.S. Department of Education. Yet, everything we know about the needs of families and adolescents says smaller is better—for the uniqueness of young people, for their achievement, for feelings of connection, for their sense of self.

In a large school, how do you hear the quiet voice, the thoughtful comment, the fresh insight? How do you notice the new confidence, the curiosity about chromosomes, the accurate corner kick? In a large school, you may recognize a girl by her face, but in a small school, you also know her by her sense of humor, that she always has M&Ms in her backpack, and that she wants to be a neuroscientist.

In his popular book *The Tipping Point*, Malcolm Gladwell offers examples of groups, from ancient religious sects to today's powerful corporations, that have known the value of "small." There is, in fact, something nearly magical about groupings of 150. "The Rule of 150," says Gladwell, "suggests that the size of a group...can make a big difference." As teachers and mentors, we know he is right.

In a small school, no one can hide. The 12th grade science teacher knows who in the ninth grade loves physics. The soccer coach knows the tennis players and the basketball fanatics. The yearbook advisor can tell you who has a great collection of jazz CDs. In a small school, every teacher knows every student, at least to say hello, to ask a question, to have a short conversation. And most teachers know many students extremely well—how they approach a new book or a problem, how they organize ideas, and what kind of praise means the most. In a small school, teachers truly can teach individuals—instead of just classes.

We can do better than "survival of the fittest" when it comes to educating girls. In a small school, there is no need to waste energy trying to be noticed. Every student has a front-row seat and can be seen for who she is, what she believes, and what she can do. Small is powerful. For girls especially, small means the difference in being heard, in being recognized, in making her mark. The goal, after all, has never been to shrink back but to step forward, to get involved, to be your best possible self.

In a small school, every girl learns that her participation and contribution make a difference. She becomes known for her leadership, determination, compassion, and honesty. And when she realizes how much her school (and the world) is depending on her and believes in her, she has the confidence to be bold, to risk failure, to stretch.

There is something impressive about girls working together, when they are happy, contributing, when they have ownership in their community. They will set their own standards and define their own expectations. Sure in the belief that they are valued and heard, they will have the confidence to resist the definitions our culture presents to them. They will decide on their own that history is more interesting than following the crowd, that writing poetry offers more reward than worrying about dress size, that genuine friendships are based on much more than looks or race or status.

The fact is, thinking big happens best in a small school. We want girls to dream big about their futures and create large visions of what they can do in the world. In a small school, we can know everyone well. And for girls to be known for something more than the color of their hair, or their baby tees, or their platforms, or their power beads, to be known instead for their skills and talents—for their intellects—what could be more powerful for girls than that?



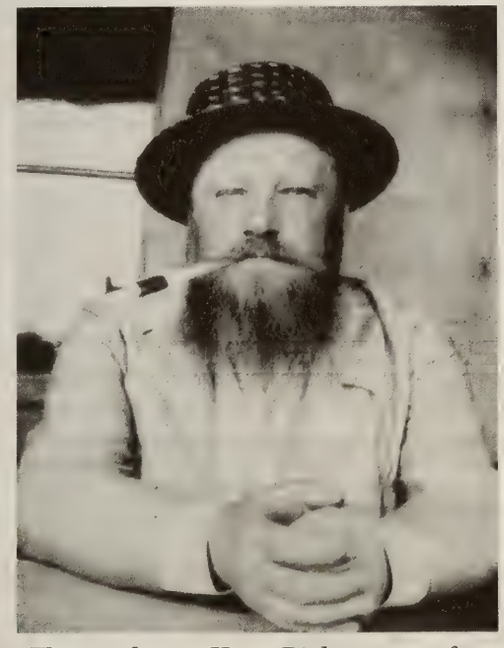
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suicidally unhappy genius with small, nervous hands: an English eccentric who loved fishing, Bradshaw, dogs, recondite information, and bonfires, who practiced chemistry and patented the Elgar Sulphuretted Hydrogen Apparatus, and who nursed within him a wound that never healed."

What must we add? He was poor, he was self-taught, he was Roman Catholic. At forty, he was capable of refusing at the last minute an invitation previously accepted, writing to his hostess that she "would not wish to have [her] board disgraced by the presence of a piano-tuner's son." Many years after that, as a baronet and Master of the King's Musick, a similar fit of resentment and misery suddenly made him decide that he and his family could not attend the coronation of King George V. He felt, and probably exaggerated, the disapproval of his Worcestershire neighbors because he had married, as one said in those days, above his station—and a woman eight years older than himself. Being Catholic in a land of often uninhibited anti-Roman sentiment further nourished his sense of isolation.



The conductor Hans Richter, one of Elgar's champions, in a 1902 photograph by the composer; sketches from 1902 and 1903 for Elgar's Symphony No. 2 date from a period when he wanted to write a symphony for Richter

William Elgar did tune pianos, but he also had a music shop whose collection of scores, together with the books at home and the concerts at the Three Choirs Festivals, provided his son with a rich if unconventional education. Edward played violin, also some bassoon, cello, and piano, and he conducted amateur bands and orchestras, including that of the County and City of Worcester Pauper Lunatic Asylum. He became, and no wonder, an immensely resourceful and practical musician.

Just once did he venture into the academy (other than to accept honorary doctorates, of which he received eight in as many years after the blazing success of the *Enigma* Variations). In 1905-06 he gave eight lectures on "A Future for English Music" at the University of Birmingham, and he told his listeners just what he thought of the scene in Great Britain. He had a keen sense of how much he was offending the academics and the critics. One famous passage from his inaugural lecture tells us much about his temper of mind: "Critics frequently say of a man that it is to his credit that he is never vulgar. Good. But it is possible for him—in an artistic sense only, be it understood, to be much worse; he can be commonplace.... The commonplace mind can never be anything but commonplace, and no amount of education, no polish of a University, can eradicate the stain from the low type of mind which is the English commonplace.... An Englishman will take you into a large room, beautifully proportioned, and will point to you that it is white—all over white—and somebody will say what exquisite taste. You know in your own mind, in your own soul, that it is not taste at all—that it is the want of taste—that it is mere evasion. English music is white, and *evades everything*."

One hesitates before a phrase like "Elgar is the English Mahler." It is too pat as a "placing" of Elgar, and always, thus to provide a pigeonhole is to invite the reader to stop thinking. Still, an affinity exists between these two great symphonists of our century's first decade. Gloom-pleased, life-loving, incorruptible, tactless, they were pursued by similar demons. They relished their sense of exile even as they suffered under it, they had religious feelings at once intense and ambivalent, they were exceedingly de-

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pendent husbands, they were intellectual musicians who loved the popular touch. Both detested white rooms, both took what their contemporaries saw as an unholy delight in orchestral virtuosity, and Elgar's injunction to conductors that he wanted his music to be played "elastically and mystically" applies equally to Mahler.

Except in a few pages of the Second Symphony, Elgar has not Mahler's wildness; Mahler does not command what Yeats called Elgar's "heroic melancholy" (and which Elgar himself referred to as "my stately sorrow"). Mahler looked and behaved like an exasperated genius; Elgar had correct English manners and an unabashed sense of humor, and he took pains to disguise himself as Colonel Blimp. Elgar and his music fooled a lot of people with that disguise, and, not in small part because he made that masquerade so convincing, between the wars his reputation sank as startlingly as it had risen just after 1900.

Mrs. Richard Powell, the Dorabella of the *Enigma* Variations, tells us that to go to a concert with Elgar was to come home with a bruised arm, so fiercely was he apt to clutch his neighbor when in the grip of emotion. Michael Kennedy, citing Compton Mackenzie, described Elgar as "he trembled all over and veins and beads of sweat stood out alarmingly on his head with the excitement of listening to the March to the Scaffold from Berlioz's *Symphonie fantastique*." He is also the man about whom Bernard Shaw, writing to Virginia Woolf, tells the story of lunch with the art critic Roger Fry, who



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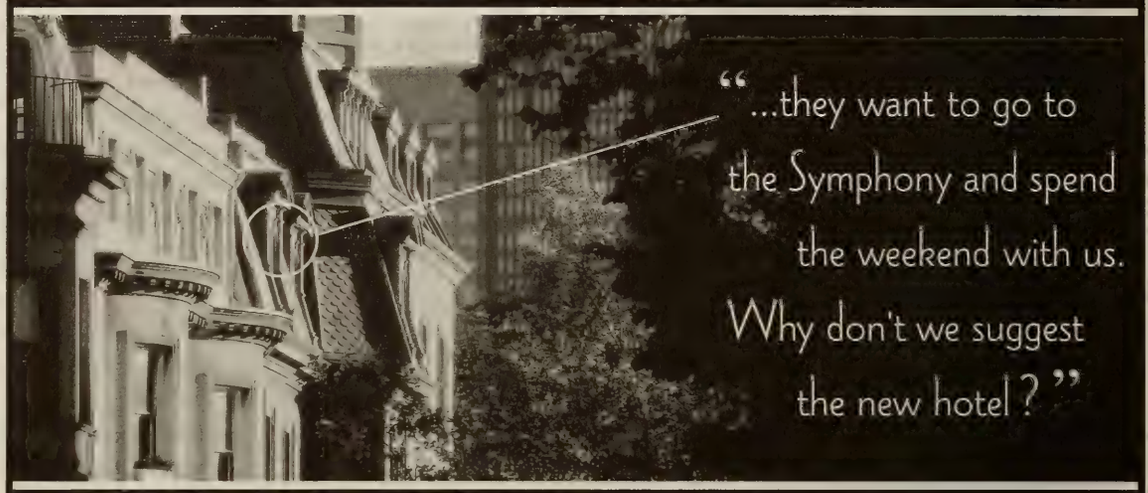
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had remarked that there was after all "only one art, all the arts are the same." Shaw continues: "I heard no more. My attention was taken by a growl from the other side of the table. It was Elgar, with his fangs bared and all his hackles bristling, in an appalling rage. 'Music,' he sputtered, 'is written on the skies for you to note down. And you compare that to a DAMNED imitation!'"

Decidedly, Elgar's two symphonies are not white rooms. The First comprehends moments that come as near to the beatific as anything since Beethoven, and passages of "shuddering dread...cold dismay...pang of heart." The magnificent melody that opens the work quietly returns forcefully at the end. Half the orchestra tries to crush it. It prevails, but only just. This is the most ambiguous peroration to any symphony, and one of the most moving.



King Edward VII, the dedicatee of Elgar's Symphony No. 2

It is possible to miss that ambiguity; at least I have heard musicians—and others—speak of that finale as though it were one of the *Pomp and Circumstance* marches. But no one could mistake the mood of the last pages of the Second Symphony. I do not think the "stuffed pigs" in Queen's Hall did. Most urgently on the minds of Londoners in May 1911 was the impending coronation after a year of Court mourning. Wanting *Jubilate* and *Te Deum*, perhaps they heard all too well something that told them that the glory years were not forever.

"I have worked at fever heat and the thing is tremendous in energy," wrote Elgar. The volcanic gesture with which the Symphony No. 2 begins, *vivace* and (Elgar's special adverb) *nobilmente*, is "tremendous in energy" indeed. I imagine that first audience smiling. This is just what they had hoped to hear. The energy is not just in the tempo and in the upward-thrusting intervals, but resides even more in the way the music unfolds, in its metabolism. Short themes, distinct yet related, succeed each other rapidly, so that the sweep of events gathers enormous force. The rhythm is supple, Elgar specifying six different speeds. A tenderly lyric, wistful music succeeds the initial storms, but so restless are the harmonies and the passings of shadows in the flux of the dynamics that we get no sense of repose. This nervous quiet is soon over, and the music recaptures its former pace.

Darkness falls. Against slowly oscillating horn chords, muted violins trace strange descending lines. Flute scales snake upward. Drums and plucked basses rumble. All this is as hushed as possible. "I have written the *most extraordinary* passage," he wrote to Alice Stuart-Wortley, his "Wind-flower," with whom he was chastely in love, "...a sort of malign influence wandering thro' the summer night in the garden."

The Spirit of Delight theme, if we may so name the symphony's opening phrase, seeks to dispel what Kennedy aptly calls this "sinister nocturne," but the oppressive shadows persist. Whatever happened to King Edward VII, in loyal tribute or *in memoriam*? Kennedy suggests that the royal dedication is a red herring designed "to divert public attention from the intimate personal character of the music." We cannot say what experiences, what "strange and wonderful memories" Elgar was here transmuting into a symphony,

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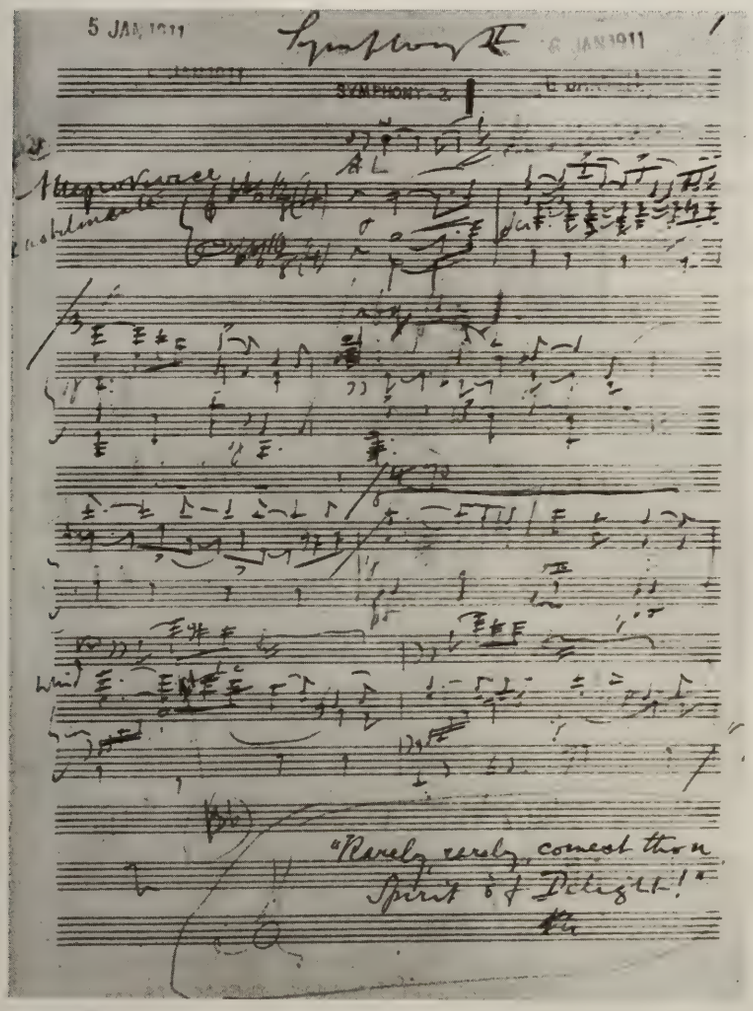
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nor need we know, but that these are private pains we need not doubt. "I have written out my soul in the...Sym II...and you know it," he told the Wind-flower. And when he sent a progress report on what he now called his "Spirit of Delight" symphony to another friend, Frances Colvin, he quoted the lines that stand at the head of this note, changing Shelley's "words" to "notes." But even if Elgar had never written a letter in his life, his music would tell us all we need to know.

Energy at last supplants brooding as he moves toward the recapitulation of the opening. Having prepared the moment with gripping tension, Elgar thunders the return with demonic force, splitting the Spirit of Delight phrase in two with a rhetorical pause. The recapitulation itself makes no allusion to the sinister nocturne. The movement's closing gesture, based on the Spirit of Delight phrase, is brilliant and surprising.



First page of the sketch for Elgar's Symphony No. 2, with the inscription from Shelley: "Rarely, rarely comest thou Spirit of Delight!" (see pages 27 and 39)

Composing this Symphony in E-flat, Elgar must constantly have thought of its great predecessor in that key, Beethoven's *Eroica*. What happens now, a great orchestral dirge, makes the connection inescapable. Elgar does not actually call his second movement a *marcia funebre*, but the vocabulary is unmistakable, and here, too, his letters confirm our direct musical response. The public associated this music with the death of Edward VII, and that was quite all right with Elgar. He had, however, sketched these phrases in 1904 upon the death of his friend Alfred E. Rodewald, a wealthy textile merchant and the able conductor of the amateur Liverpool Orchestral Society. (They had the honor of giving the premieres of the first two *Pomp and Circumstance* marches.) Rodewald's death affected Elgar more painfully than any before Alice Elgar's in 1920. It was Alice who identified the sketch that became the Second Symphony's Larghetto as a "lament for dear Rodey and all human feeling."

The orchestral writing is wonderfully imaginative; for example, the top line takes on a quasi-muted effect simply by virtue of being given to the second violins, who in 1911 sat to the conductor's right and thus had their instruments facing the back of the stage. But such ingenuities are merely the means of making Elgar's grief articulate. This movement, too, is rich in themes of vivid profile, and it attains stirring climaxes. At the close, we sense again the Spirit of Delight, now in quiet, fragmented phrases—a reminiscence of the thematic disintegration at the end of the *Eroica*'s funeral march. "May [this] not

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be," asked Elgar, "like a woman dropping a flower on a man's grave?"

The scherzo, in C major, moves at high speed and is full of harmonic and rhythmic mystery. Woodwinds propose a more genial, countrified music. But again the skies darken. Shifting harmonies are glued to an unyielding E-flat in the bass, the drums are softly but inescapably insistent, and the "malign influence" that crept through the garden of the first movement is upon us once more. Bernard Shore, long the principal violist of the BBC Symphony, recalled Elgar at a rehearsal of this passage: "I want you to imagine that this hammering is like that horrible throbbing in the head during some fever. It seems gradually to blot out every atom of thought in your brain and nearly drives you mad." A violent cymbal clash rends the air, and after that the nightmare recedes. We pass again through the first part of the movement in rather shortened form and move into a swift and brilliant C major coda.

The scherzo's C major—with C minor fever—provides both contrast and connection with the dirge that comes before it. Now the exciting C major close beautifully sets up the finale's return to E-flat major, which sounds mellow and comfortable in this context. Low woodwinds, horns, and cellos softly sing a melody whose serene expansiveness does not even admit the possibility of madness. Two grander, more rhetorical themes follow, one of ever-widening upward leaps, the other a handsome and sure melody

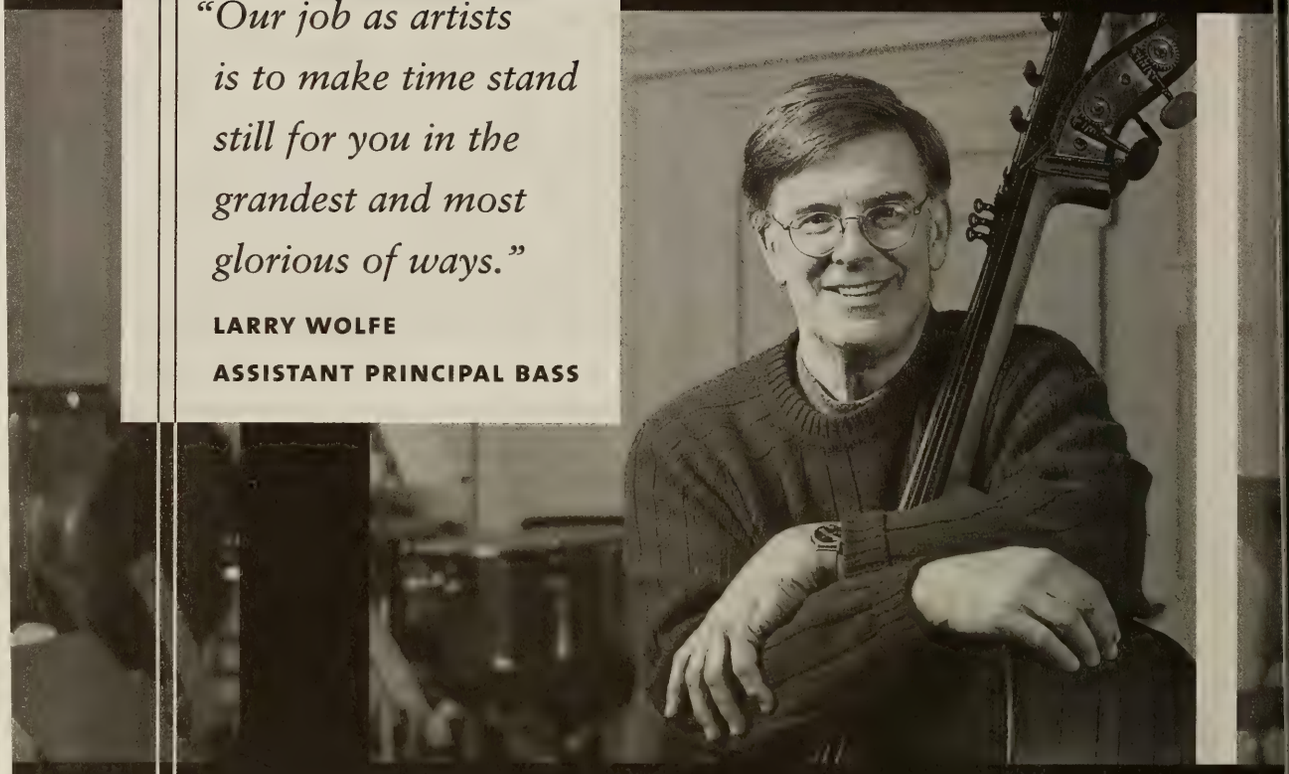


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marked *nobilmente*. The second is a portrait of Richter; that is, Elgar marked it in the sketch, "Hans himself!" After a busy and brief development comes a regular recapitulation.

And after this comes the beautiful and unexpected coda. The climax just before it suggests that Elgar is aiming at a grandly triumphant close, perhaps something on the order of the *Enigma* finale. Instead, he directs that the music must become *più tranquillo*. The serene opening theme returns. It is fixed to an E-flat pedal, but now this is reassuring rather than threatening. Violins add a lovely descant.

The principal theme fades from our hearing, and as the descanters step forward we recognize what they are singing. It is the upbeat to the Spirit of Delight theme. The woodwinds understand. Slowly, sweetly, they lay that melody across the orchestra like a quiet blessing. There is something here of the sublime close of the Brahms Third, which, with the Mozart G minor, was the symphony that Elgar loved most. But the benison here, infinitely poetic and beautiful music, loses itself in allusion, recollections, regrets. What we hear seems always just beyond our grasp.

The music rallies, rises to a sonorous *fortissimo* chord, then sinks away into the distance. Here Elgar must have been thinking of another grand work in E-flat major, *Ein Heldenleben*, that bold, self-declared heir of the *Eroica* by the German colleague who had befriended, admired, and reassured him when he so badly needed it. Richard Strauss's close, with its quick rise to *fortissimo* after long pages of calm and its equally quick descent to *pianissimo*, is surprising, original, beautiful, always affecting. Elgar's close, coming out of uncertainties and ambiguities, is surprising, original, beautiful, and disturbing.

At the end of his score (though the publisher moved it to the beginning), Elgar wrote:

> Rarely, rarely comest thou,
> Spirit of Delight!

But, devoted poetry reader that he was, he knew not just those famous lines, but all of Shelley's "Invocation." That poem ends:

> But above all other things,
> Spirit, I love thee—
> Thou art love and life! Oh, come,
> Make once more my heart thy home.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the Boston Globe from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, on the major works for orchestra with chorus, is forthcoming. His program note on Elgar's Symphony No. 2 appeared originally in the program book of the San Francisco Symphony and is reprinted here by kind permission of that orchestra.



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The main resource for information on Haydn and his music is the massive, five-volume study *Haydn: Chronology and Works* by H.C. Robbins Landon. The Symphony No. 72 is discussed in Volume I, "Haydn: The Early Years, 1732-1765" (Indiana University Press). The Haydn entry in the recently revised (2001) New Grove Dictionary of Music and Musicians includes a new article by James Webster and a work-list by Georg Feder. This has now appeared as a single paperback volume, *The New Grove Haydn* (Grove's Dictionaries, Inc.). The entry from the 1980 edition of Grove—article by Jens Peter Larsen, work-list by Feder—was reprinted as an earlier version of *The New Grove Haydn* (Norton paperback). Another convenient introduction is provided by Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback). Karl Geiringer's *Haydn: A Creative Life in Music* has been reprinted by University of California Press. (Geiringer also wrote important biographies of J.S. Bach and Johannes Brahms.) If you can track down a used copy, László Somfai's copiously illustrated *Joseph Haydn: His Life in Contemporary Pictures* provides a fascinating view of the composer's life, work, and times (Taplinger).

There are several recordings available of Haydn's Symphony No. 72, including Adam Fischer's with the Austro-Hungarian Haydn Orchestra (in their budget-priced 33-disc set of the complete Haydn symphonies, formerly on Nimbus, now on Brilliant Classics), Béla Drahos's with the Nicolaus Esterhazy Sinfonia (budget-priced Naxos), and Joshua Rifkin's with the Capella Coloniensis (Capriccio).

Among the most important studies of Elgar and his music is Michael Kennedy's *Portrait of Elgar* (Oxford). Kennedy's new *The life of Elgar* in the series "Musical lives" is due for publication in January 2004 (Cambridge University paperback). Kennedy also wrote the compact BBC Music Guide on *Elgar Orchestral Music* (University of Washing-



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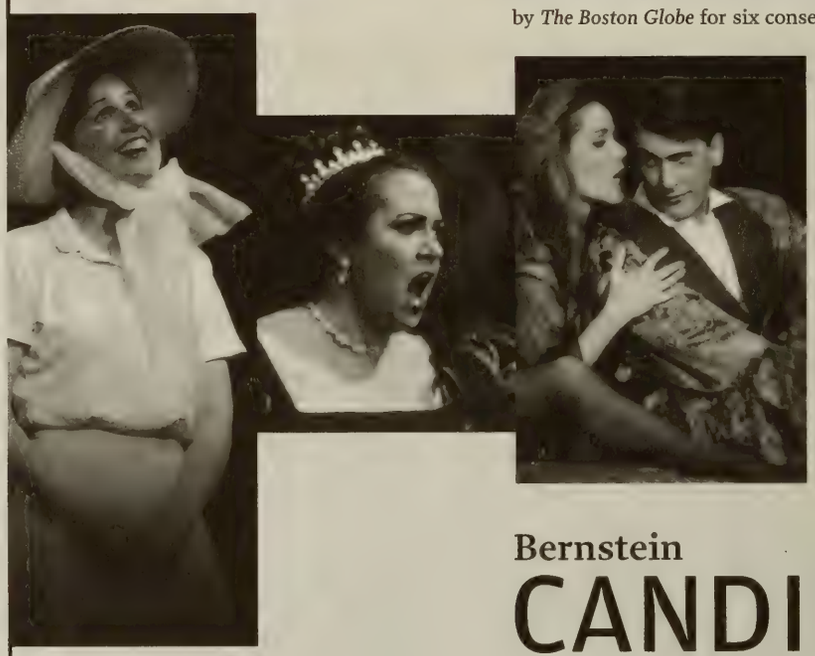
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ton paperback). Another big biography is Jerrold Northrop Moore's *Edward Elgar: A Creative Life* (Oxford). Moore has also edited *Edward Elgar: Letters of a Lifetime* (Oxford) and produced a discography of Elgar's work as a conductor, *Elgar on Record: The Composer and the Gramophone* (out of print). Diana McVeagh's Elgar article from The New Grove (1980) was included in *The New Grove Twentieth Century English Masters* along with those on Britten, Delius, Holst, Tippett, Vaughan Williams, and Walton (Norton paperback). McVeagh's article was retained, with some revisions, for the recently revised Grove (2001). Ian Parrott's *Elgar* is part of the "Master Musicians" series (Dent). Much older books include recollections by the violinist W.R. Reed in *Elgar As I Knew Him* (Oxford) and by two of the composer's friends: *Edward Elgar: Memories of a Variation* by Mrs. Richard Powell, the "Dorabella" of Elgar's *Enigma* Variations (Methuen), and *Edward Elgar: The Record of a Friendship* by Rosa Burley, headmistress of the school where he taught for a while (Barrie & Jenkins). Volumes of correspondence include Percy M. Young's *Letters of Edward Elgar and Other Writings* (Geoffrey Bles) and *Letters to Nimrod: Edward Elgar to August Jaeger*, 1897-1908 (Dennis Dobson), both published in England. Michael Steinberg's program notes on Elgar's First and Second symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's essay on the Second Symphony is in his *Essays in Musical Analysis* (Oxford).

Sir Colin Davis has recorded Elgar's Symphony No. 2 with the London Symphony Orchestra (LSO Live, drawn from concert performances given in October 2001). Elgar's own recording of his Second Symphony, from 1927, was made with that same orchestra (EMI). Other choices, listed alphabetically by conductor, include Daniel Barenboim's with the London Philharmonic (Sony Essential Classics), Sir Adrian Boult's with the London Philharmonic (EMI), Sir Edward Downes's with the BBC Philharmonic (Naxos), Giuseppe Sinopoli's with the Philharmonia Orchestra (Deutsche Grammophon), Sir Charles Mackerras's with the Royal Philharmonic Orchestra (Argo), and André Previn's with the London Symphony Orchestra (Philips).

—Marc Mandel





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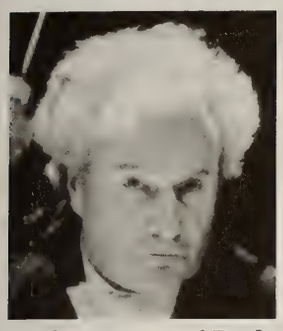
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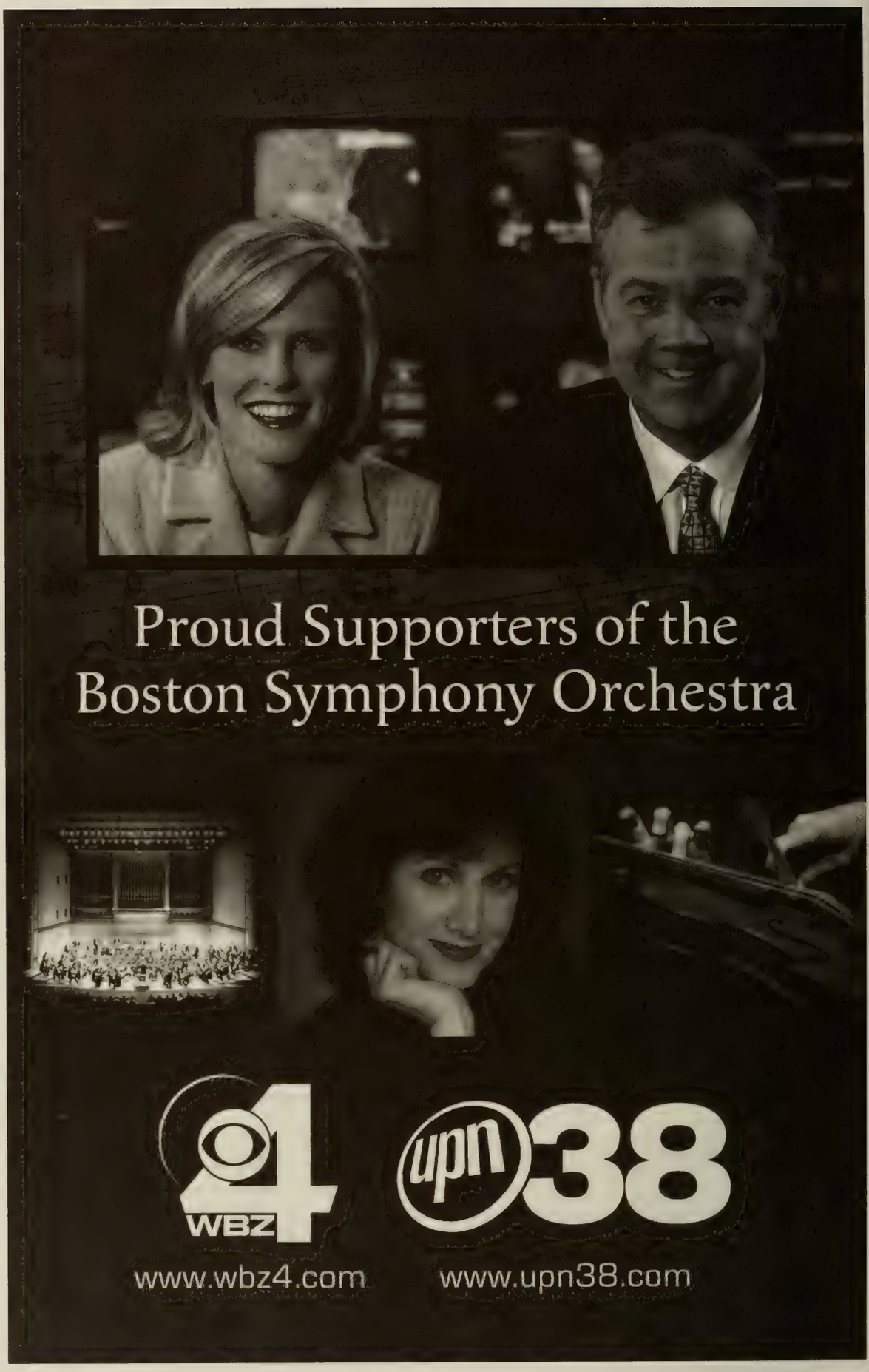
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Sir Colin Davis, CH, CBE



Making his first Boston Symphony appearances since 1984, when he concluded his twelve-year tenure as the BSO's principal guest conductor, Sir Colin Davis has been principal conductor of the London Symphony Orchestra (LSO) since 1995 and is also honorary conductor of the Dresden Staatskapelle. Last season's highlights included two productions at the Royal Opera House, Covent Garden, and a celebration with the LSO of Sir Colin's 75th birthday. He also appeared with the Bavarian Radio Symphony Orchestra, the New York Philharmonic, the Dresden Staatskapelle, and with the LSO in a Berlioz celebration at Lincoln Center. The season culminated in performances of Berlioz's *The Trojans* with the LSO at the Proms and in Birmingham. This season Sir Colin tours with the LSO to Italy, Germany, and Spain in the autumn, and to the United States, Amsterdam, and Japan in the spring. Artists appearing with him on tour will include Hilary Hahn, Sarah Chang, Han-Na Chang, and Mitsuko Uchida. He will celebrate the LSO Centenary starting with Britten's *Peter Grimes* in January 2004, in London as well as in New York, and will take part in the LSO birthday concert on June 9 in London. Sir Colin conducts the New York Philharmonic in November 2003 and the Dresden Staatskapelle in February. He returns to the New York Philharmonic in April for a program of Berlioz and Sibelius songs with Anne Sofie von Otter. In May he is in London for concert performances of Verdi's *Falstaff* with the LSO, and in June he leads Strauss's *Ariadne auf Naxos* at the Royal Opera House, Covent Garden. Sir Colin Davis has recorded widely for Philips, BMG, and Erato. In 2003 the LSO Live label released his recordings of Bruckner's Symphony No. 3, Dvořák's Symphony No. 7, Holst's *The Planets*, and Berlioz's *Harold in Italy* with Tabea Zimmermann; the latter was selected as *Gramophone* Magazine's Recording of the Month. This fall he records Elgar's Violin Concerto and Vaughan Williams's *The Lark Ascending* with Hilary Hahn and the LSO for Deutsche Grammophon. 2004 will see the LSO Live release of Britten's *Peter Grimes* and the remaining Sibelius symphonies in the LSO Live series. Sir Colin has been awarded international honors by Italy, France, Germany, and Finland. Most recently he was named a Member of the Order of the Companions of Honour in the Queen's Birthday Honours 2001. Sir Colin has received Brit Awards and was given the Yehudi Menuhin Prize by the Queen of Spain in Madrid in 2003 for his work with young people. During his career Sir Colin conducted the BBC Scottish Orchestra, moved on to Sadler's Wells in 1959, and spent four years as chief conductor of the BBC Symphony Orchestra (1967-1971). He became music director of the Royal Opera House, Covent Garden, in 1971; spent the years 1983 to 1992 with the Bavarian Radio Symphony Orchestra; was principal guest conductor of the New York Philharmonic from 1998 through the 2002-03 season, and has been honorary conductor of the Dresden Staatskapelle since 1990. Sir Colin Davis was born in Weybridge, Surry, in 1927. He made his BSO debut in February 1967 and in 1972 was named principal guest conductor of the orchestra, a post he held through the 1983-84 season. For his final concerts as principal guest conductor in April 1984 he conducted the world premiere of Sir Michael Tippett's *The Mask of Time*, a BSO centennial commission. Sir Colin's numerous recordings for Philips with the Boston Symphony Orchestra include a complete, much acclaimed Sibelius symphony cycle that continues to remain available, as well as music of Mendelssohn, Schubert, Debussy, and Tchaikovsky, and the Grieg and Schumann piano concertos with Claudio Arrau.

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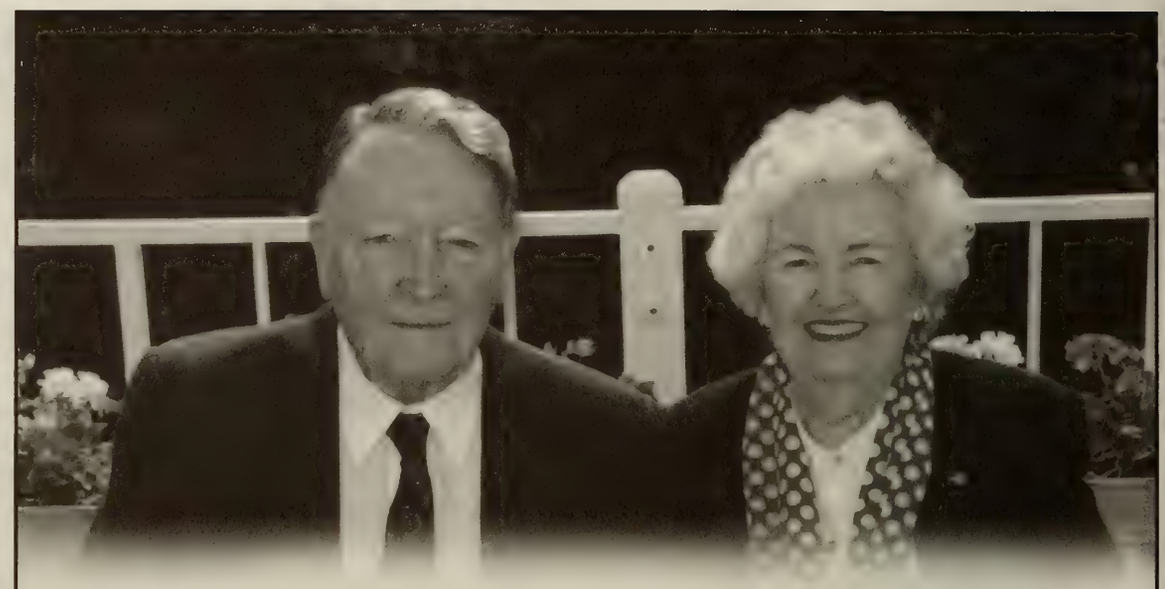
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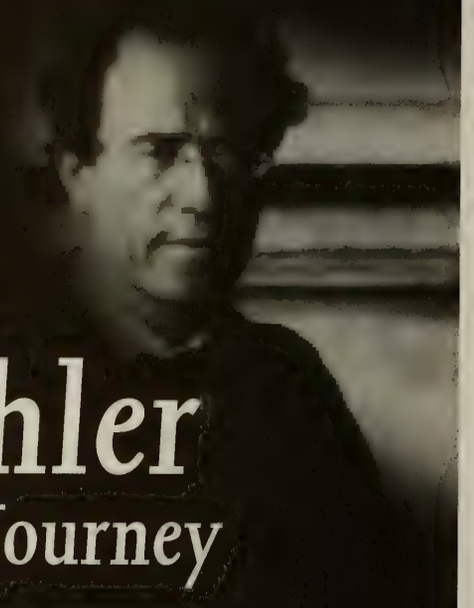
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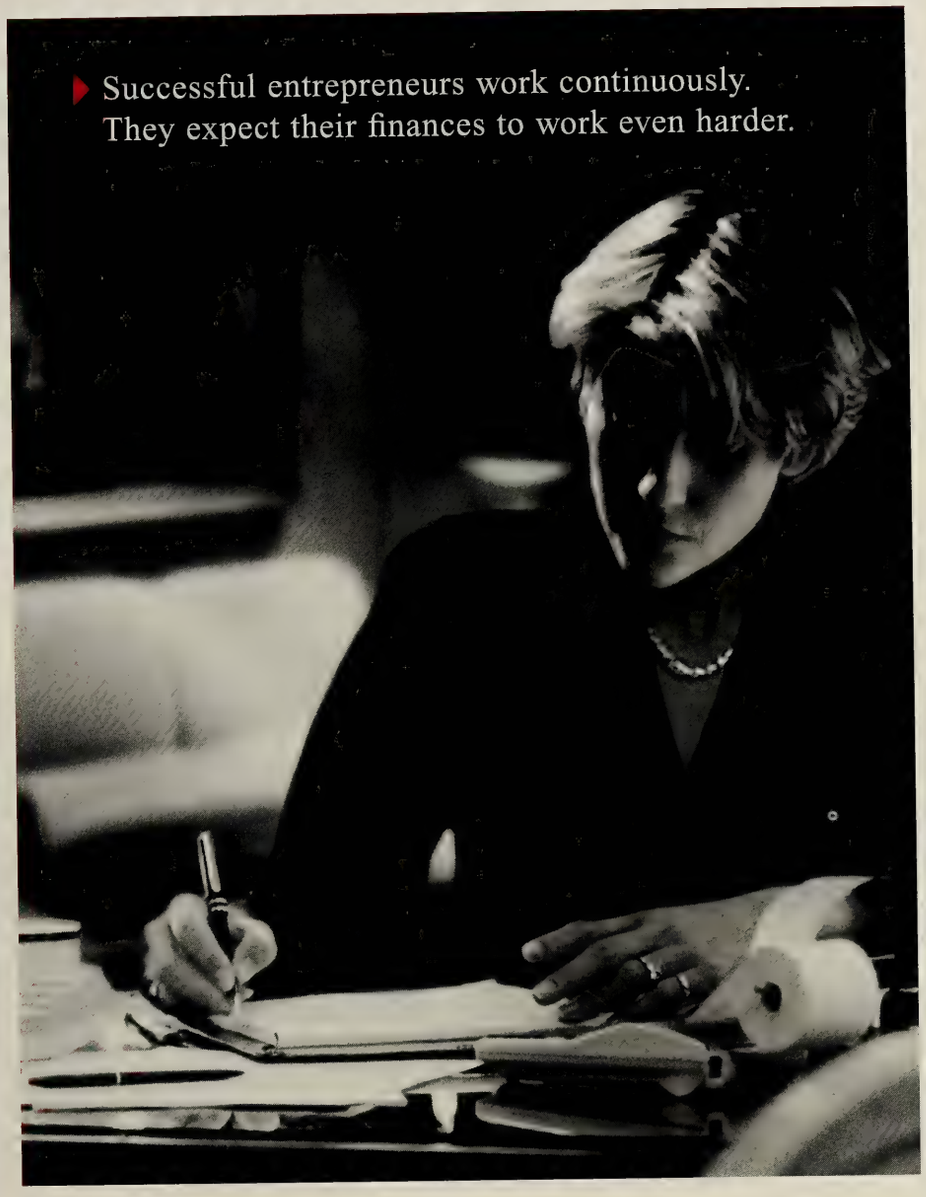
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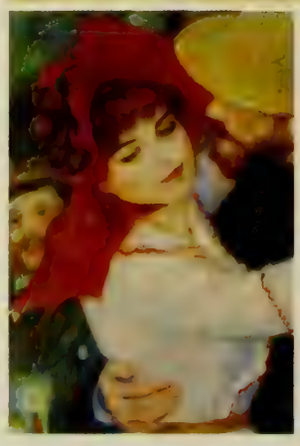
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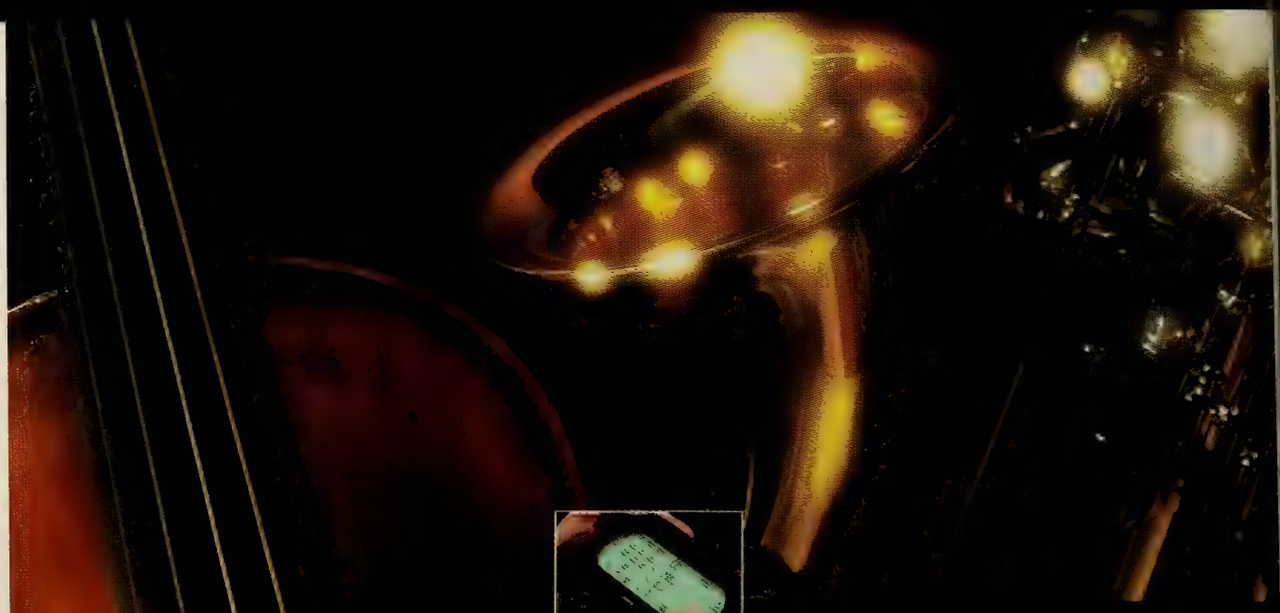
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Rich Warren, *Chicago Tribune*, 6/1/90.

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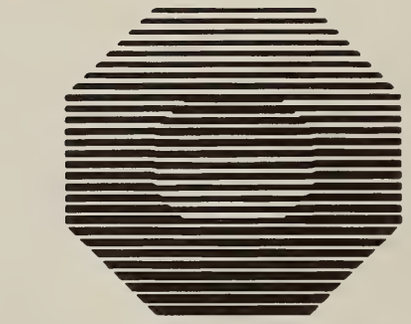
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NEXT PROGRAM...

Friday, November 28, at 1:30
Saturday, November 29, at 8
Tuesday, December 2, at 8

Pre-Concert Talks by Elizabeth Seitz, scholar/teacher

KURT MASUR conducting

BEETHOVEN — *Leonore* Overture No. 3

BEETHOVEN — Piano Concerto No. 3 in C minor, Opus 37

Allegro con brio
Largo
Rondo: Allegro

YEFIM BRONFMAN

INTERMISSION

SHOSTAKOVICH — Symphony No. 1 in F minor, Opus 10

Allegretto
Allegro
Lento
Allegro molto

Former New York Philharmonic music director Kurt Masur returns to the BSO podium for the second consecutive season. His first of two programs features pianist Yefim Bronfman in Beethoven's Piano Concerto No. 3, a powerful work that bridges the composer's Mozart-influenced pieces and his so-called "heroic" period. The *Leonore* Overture No. 3 was one of four overtures Beethoven wrote for his only opera, originally called *Leonore* but ultimately titled *Fidelio*. An overwhelmingly exciting work, the *Leonore* No. 3 was simply too dramatic and powerful to serve as a curtain-raiser for his opera. Closing the program is Shostakovich's Symphony No. 1. Though written while the composer was still in his teens, this symphony propelled Shostakovich into the forefront of the Soviet musical world.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, the talks begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

Friday 'B'—November 28, 1:30-3:25
Saturday 'A'—November 29, 8-9:55
Tuesday 'C'—December 2, 8-9:55

KURT MASUR conducting
YEFIM BRONFMAN, piano

BEETHOVEN	*Leonore* Overture No. 3
BEETHOVEN	Piano Concerto No. 3
SHOSTAKOVICH	Symphony No. 1

Friday Evening series—Wednesday, December 3, 8-10:10
Thursday 'C'—December 4, 8-10:10
Saturday 'B'—December 6, 8-10:10

KURT MASUR conducting
LINCOLN CENTER JAZZ ORCHESTRA with WYNTON MARSALIS
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MARSALIS *All Rise*

Programs and artists subject to change.

Thursday, January 8, at 10:30 a.m. (Open Rehearsal)
Thursday 'D'—January 8, 8-10
Friday 'A'—January 9, 1:30-3:30
Saturday 'B'—January 10, 8-10

RAFAEL FRÜHBECK DE BURGOS conducting
KEITH LEWIS, tenor (Narrator)
SUSANNE MENTZER, mezzo-soprano (Mary)
GILLES CACHEMAILLE, baritone (Joseph)
LAURENT NAOURI, baritone (Herod)
ROBERT LLOYD, bass (The Head of a Family)
WILLIAM HITE, tenor (Centurion)
ALAIN COULOMBE, bass (Polydorus)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERLIOZ *L'Enfance du Christ*

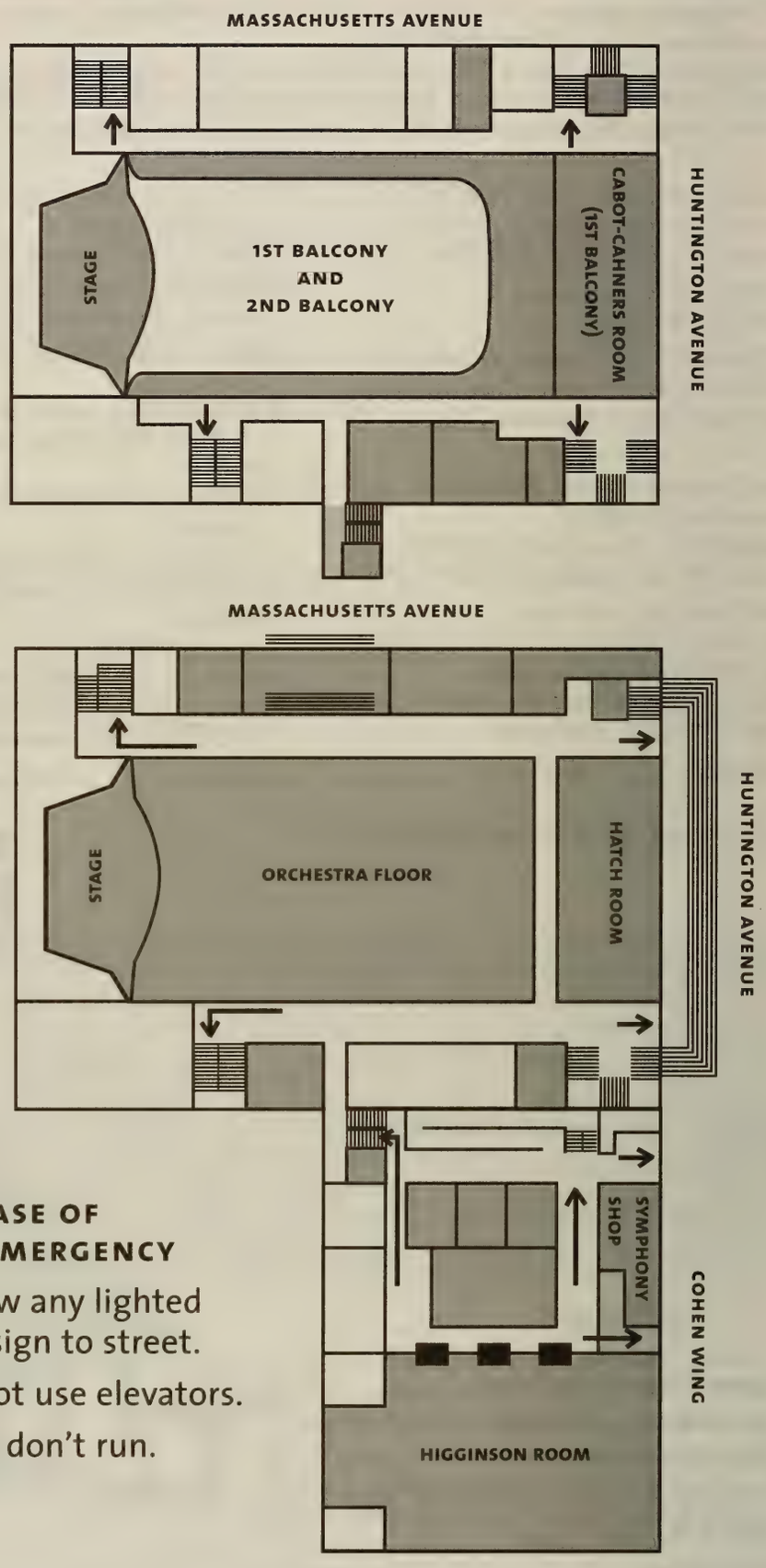
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TTD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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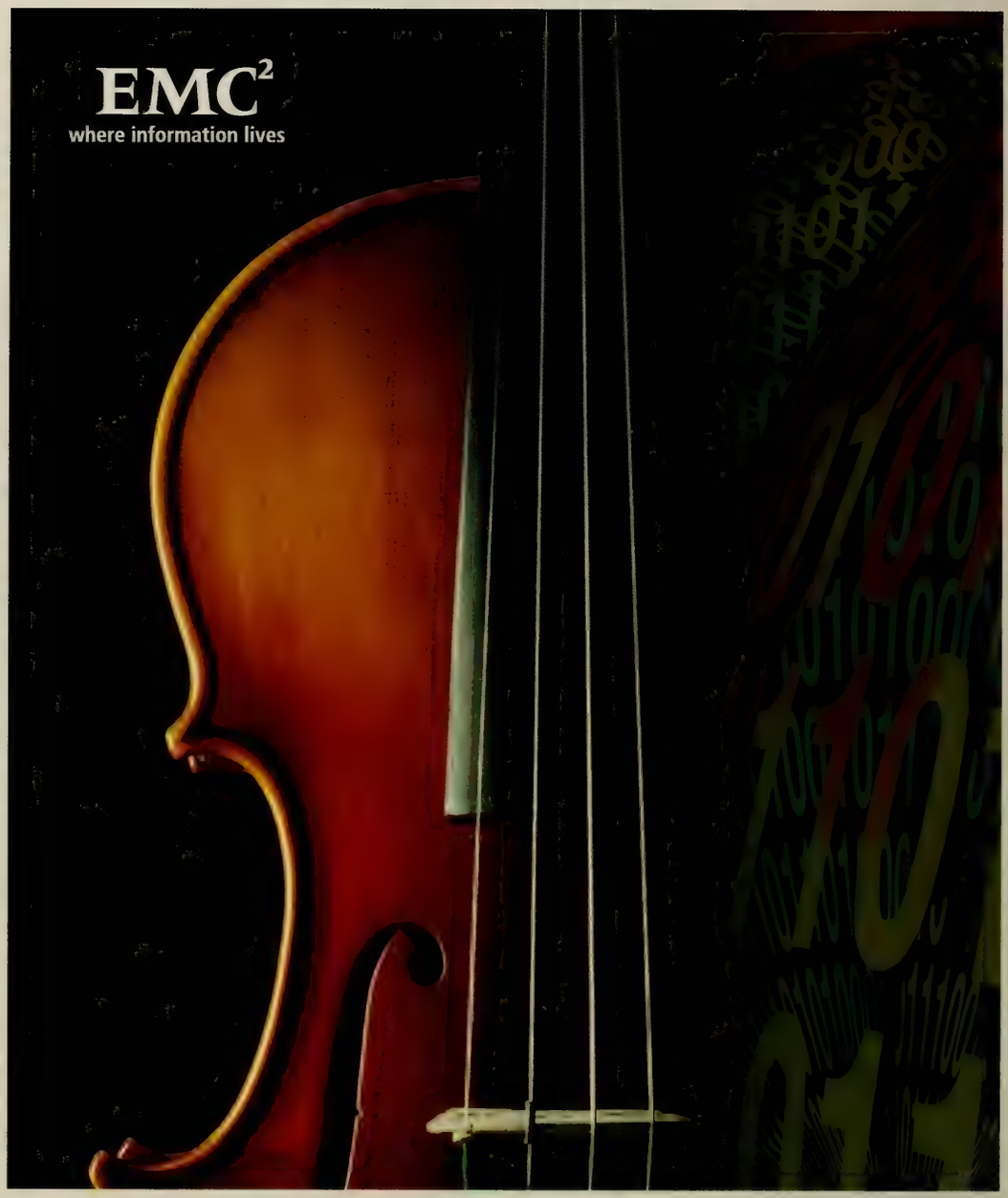
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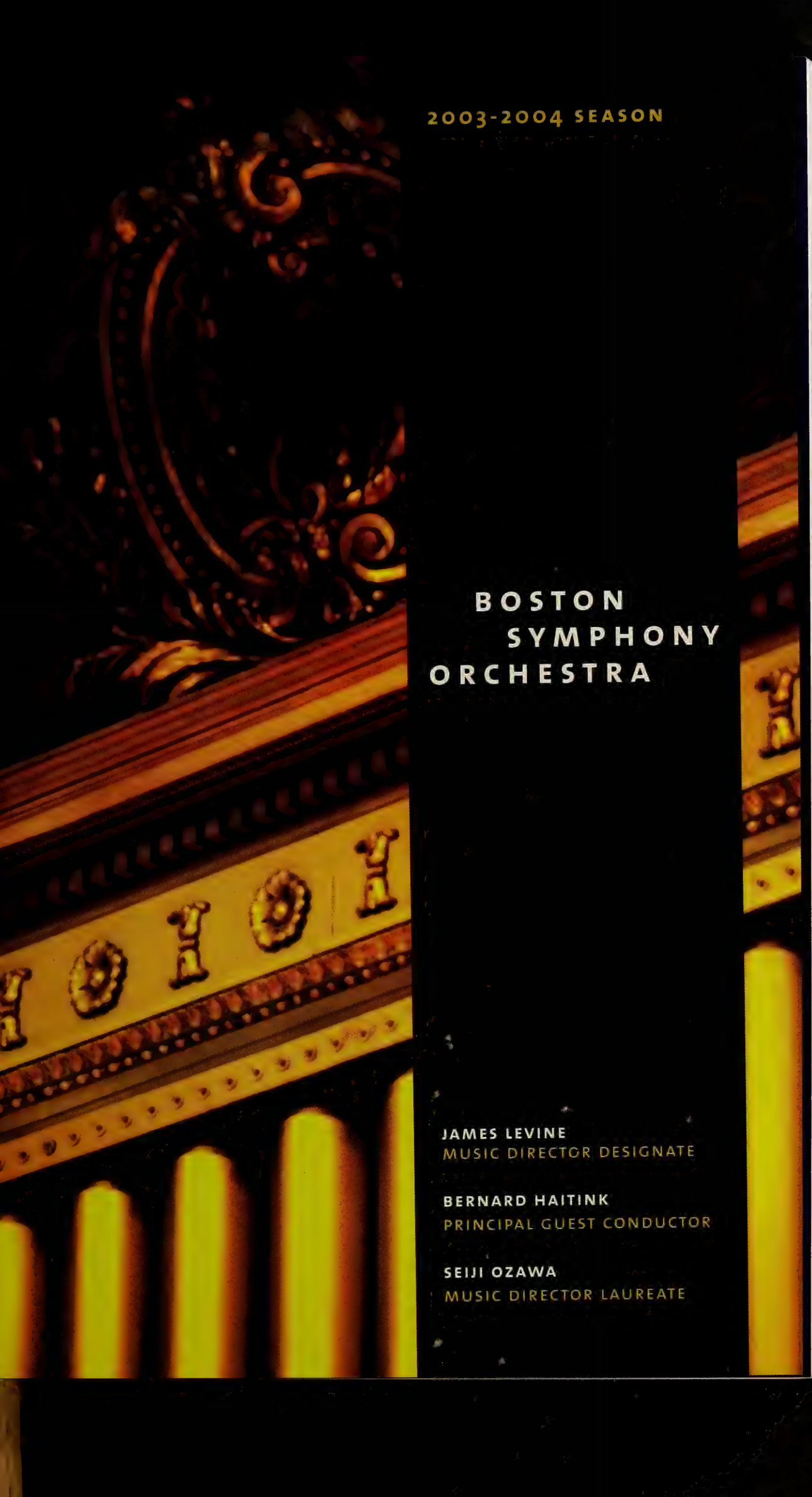
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This week's Pre-Concert Talks are given by scholar/teacher Elizabeth Seitz.

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BSO

The Jane deP. and Edwin S. Webster Memorial Concert
Friday, November 28, 2003

The Friday-afternoon concert on November 28, 2003, has been supported by the Jane deP. and Edwin S. Webster Memorial Concert Fund. Mrs. Jane deP. Webster was a faithful subscriber to the Friday-afternoon concerts for many years. The Boston Symphony Orchestra is grateful to the Edwin S. Webster Foundation and the family of Mrs. Webster for helping to sustain the Friday-afternoon concert tradition.

The Jacqueline Confortes Covo Memorial Concert
Saturday, November 29, 2003

This week's Saturday-night concert has been endowed in memory of Jacqueline Confortes Covo, in honor of her birthday, by a generous gift from her mother, Alice Confortes. Jacqueline was born on December 1, 1932, in Salonyka, Greece. She lived there and in Athens until, at the age of nine, she fled from the Germans to Israel with her family. After her years of schooling and military service in Israel, Jacqueline moved to Geneva, Switzerland, where she attended the university, studying to be a translator, and worked for the Jewish Agency. She came to the United States four years later, married Abraham Covo, and attended Mount Holyoke College, where she earned a master's degree in English. She received her doctoral degree in English from Brandeis University and taught at Regis College. She died in 1996 at the age of 63.

For Holiday Giving—
BSO Members on Compact Disc

Don't forget that compact discs featuring BSO members make excellent holiday gifts. The latest arrivals in the Symphony Shop feature cellist **Jonathan Miller** and pianist Randall Hodgkinson in their second volume of Beethoven Cello Sonatas, on Centaur Records (No. 1 in F, Opus 5, No. 1, and No. 5 in D, Opus 102, No. 2, plus Beethoven's Variations for cello and piano on "Bei Männern, welche Liebe Fühlen" and "Ein Mädchen oder Weibchen" from *Die Zauberflöte*); principal trumpet **Charles Schlueter** with pianist Deborah DeWolf Emery in music of Robert Suderburg, Jean Hubeau, and Paul Hindemith, on Kleos Classics; and bass trombonist **Douglas Yeo** performing on serpent and contrabass serpent, with assisting artists including BSO wind players, Gloriae Dei Cantores, and Berlioz Historical Brass, on the album "Le Monde du Serpent" on the Berlioz Historical Brass label.

In addition, the **Boston Symphony Orchestra** is itself featured on two recent releases: André Previn's Violin Concerto, with violinist Anne-Sophie Mutter and the BSO under Previn's direction, on Deutsche Grammophon, a performance recorded in concert at Symphony Hall in October 2002; and on the sound track to the movie *Mystic River*, with music composed by Clint Eastwood and also featuring the Tanglewood Festival Chorus, on Malpaso/Warner Brothers Records. These discs and many more are available in the Symphony Shop.

Chorus *pro Musica* Performs Berlioz's "L'Enfance du Christ" on Period Instruments
Thursday, December 11, at 8 p.m.

As part of the Berlioz bicentennial celebrations, Boston audiences will have the opportunity to hear contrasting performances of Berlioz's *L'Enfance du Christ*. Prior to the BSO's performances on January 8, 9, and 10, Chorus *pro Musica* under its music director Jeffrey Rink will perform *L'Enfance du Christ* on period instruments on Thursday, December 11, at 8 p.m. at the Mission Church (Basilica of Our Lady of Perpetual Help), 1545 Tremont Street in Boston. Mr. Rink will conduct the work following many of Berlioz's own theatrical directions, and performance on period instruments—in fact the first North American performance of the work on period instruments—will provide a rare opportunity to hear *L'Enfance du Christ* as Berlioz himself might have heard it in 1854. Preceding the performance will be a 7 p.m. lecture given by world-renowned Berlioz authority Hugh Macdonald (a frequent guest lecturer and annotator for the BSO). Following the concert there will be a "birthday party" reception, in the Parish Room,

for donors and subscribers. The soloists include mezzo-soprano Gigi Mitchell-Velasco as Mary, baritone David Kravitz as Joseph, bass John Ames as Herod and the Father, and tenor Rockland Osgood as the Narrator. Tickets are $50, $35, and $20, and discounts are available. For tickets or more information, please visit www.choruspromusica.org or call (617) 267-7442.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend more time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Volunteer Office at (617) 638-9390.

BSO Members in Concert

Ronald Knudsen leads the New Philharmonia Orchestra in a JFK Memorial Concert marking the 40th anniversary of the assassination of John F. Kennedy, on Saturday, November 22, at 8 p.m. at Our Lady's Church in Newton Corner, and on Sunday, November 23, at 3 p.m. at Nevins Hall in Framingham Town

On Display in Symphony Hall

The history of Symphony Hall and the Boston Symphony Orchestra is documented throughout the public spaces of Symphony Hall in an exhibit that displays hidden treasures from the BSO Archives, bringing to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall, and its grand opening on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the early formation of the orchestra; the Boston Pops; radio and television broadcasting history; and the use of Symphony Hall as a recording venue. The exhibit also explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series, as well as many non-musical activities including political events, travelogues, movie screenings, and a variety of trade shows. Shown at left is a 1900 photograph of pianist Harold Bauer, a frequent soloist with the BSO between 1900 and 1937 (photo by Gessford). At right is a 1936 charcoal drawing by Gerome Brush of Richard Burgin, the BSO's concertmaster from 1920 to 1962.





The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue and Huntington Avenue corridors, and on the first balcony along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

Hall. The all-Brahms program includes the Variations on a Theme by Haydn, and the *German Requiem* with soprano Jane Shivick, baritone Donald Wilkinson, and the Heritage Chorale, John Finney, director. Tickets are $25 and $20, with discounts for students and seniors. For more information call (617) 527-9717 or visit www.newphil.org.

The Concord Chamber Music Society continues its 2003-04 season on Sunday, November 23, at 3 p.m. when BSO violinist Wendy Putnam (the group's founder), cellist Joel Moerschel, and pianist Vytas Baksys perform Ives's Trio for piano, violin and cello, duets by Glière for violin and cello, and Schubert's B-flat piano trio, D.898, at Friends of the Performing Arts, 51 Walden Street in Concord. Tickets are $25 and $20 ($15 students and seniors). For more information visit www.concordchambermusic.org or call (978) 371-9667.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Haydn's Piano Trio in E-flat, Hob. XV:29, Schubert's Piano Trio in E-flat, D.898, and Schulhoff's Duo for violin and cello (1925) on Friday, December 5, at 8 p.m. at the Peabody-Essex Museum in Salem, and on Sunday, December 7, at 2:30 p.m. at Trinity Church in Newton Center. The performers are Mr. Miller, violinist Sharan Leventhal, and pianist Randall Hodgkinson. Tickets are $24, with discounts for students and seniors. For more information call (617) 964-6553.

Ronald Knudsen leads the New Philharmonia Orchestra in "Holiday Traditions," the ensemble's annual musical celebration of some of the world's holiday traditions, on Sunday, December 14, at 4 p.m. at the First Baptist Church in Newton. This year's celebration features Youth Pro Musica as well as the chorus from Umana/Barnes School in East Boston and children from the Islamic Center in Hopkinton. Tickets are $10 ($5 students and seniors). For more information please visit www.newphil.org or call (617) 527-9717.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

Disability Services Telephone Line

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 (TTD/TTY 617-638-9289). Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, scholar/teacher Elizabeth Seitz discusses Beethoven and Shostakovich. Next week, BSO Publications Associate Robert Kirzinger discusses Wynton Marsalis's *All Rise* (December 3-6). This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

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JAN 9 &11

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Boccherini String Quintet in C major, G. 297

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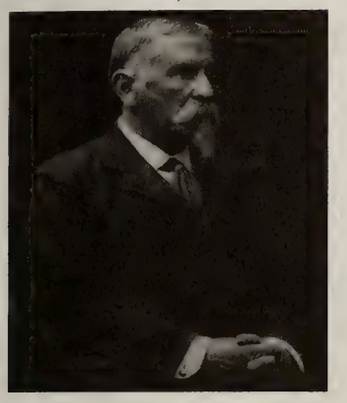
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A Brief History of the Boston Symphony Orchestra

Now in its 123rd season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



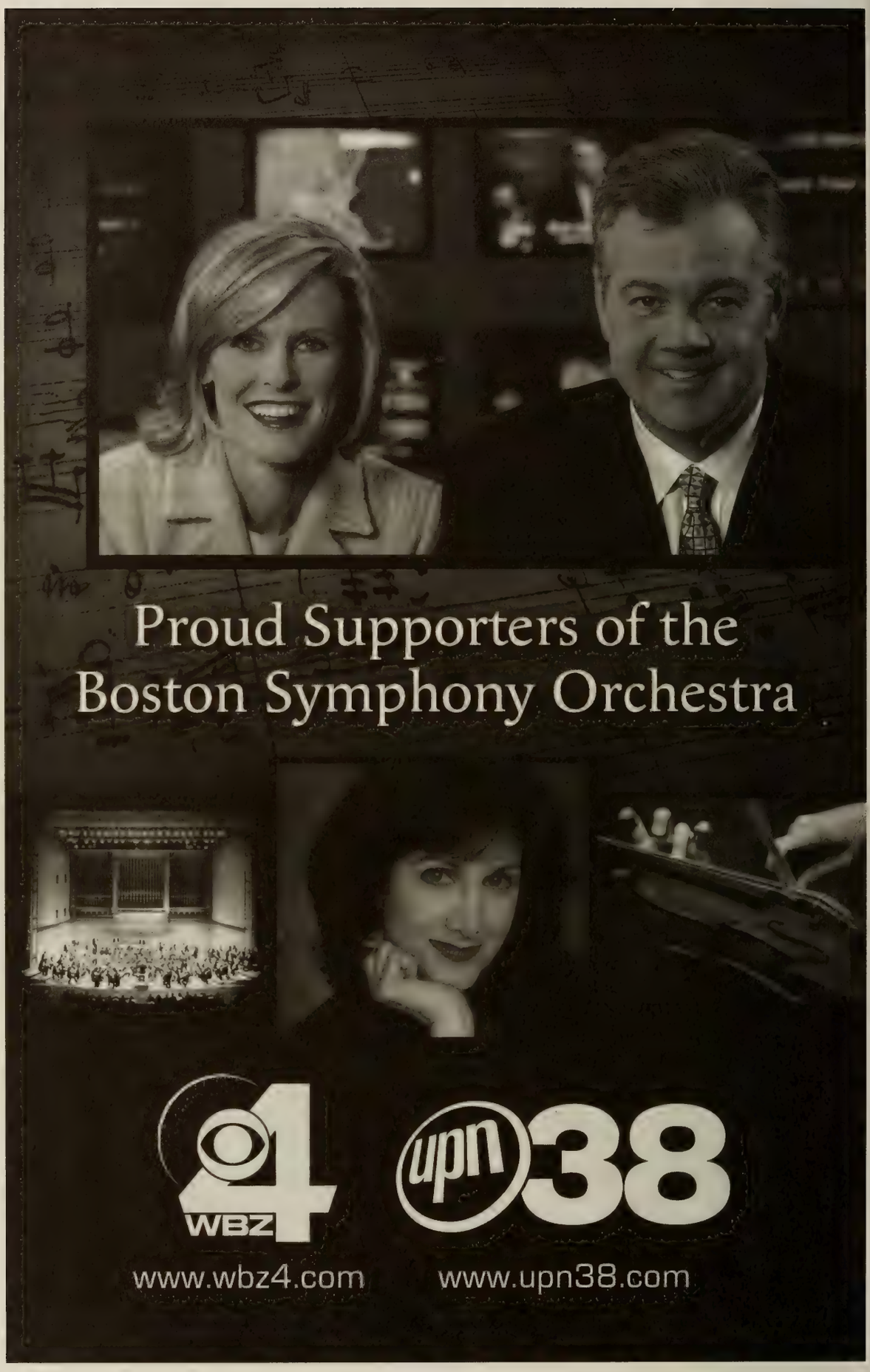
Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882


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tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

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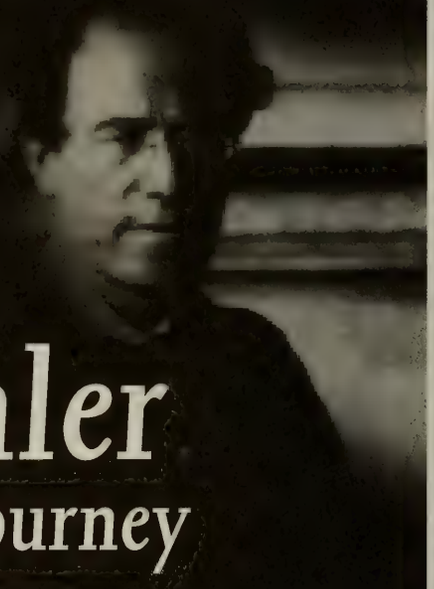
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century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



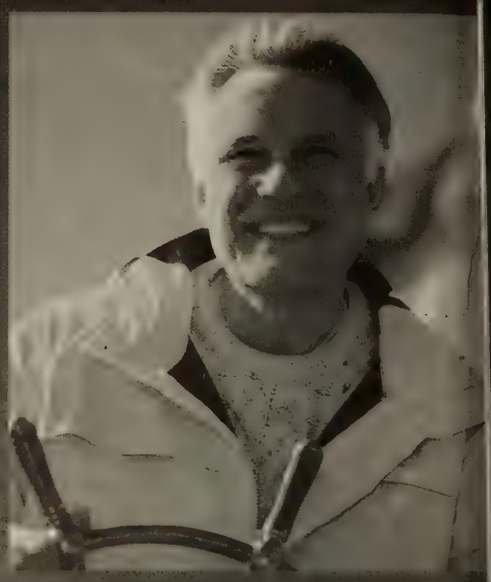
Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, and Sir Michael Tippett. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. The first American-born conductor to hold that position, he was named Music Director Designate in the spring of 2002 and will become the orchestra's fourteenth music director in the fall of 2004.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

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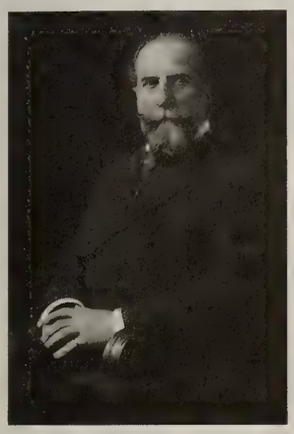
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A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.



Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

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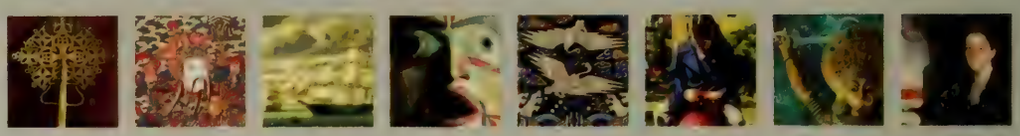
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installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

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BOSTON SYMPHONY ORCHESTRA 2003-2004

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Seiji Ozawa
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*Valeria Vilker Kuchment
Theodore W. and Evelyn Berenson Family chair

*Tatiana Dimitriades
Stephanie Morris Marryott and Franklin J. Marryott chair

*Si-Jing Huang
Catherine and Paul Buttenwieser chair

*Nicole Monahan
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*Wendy Putnam
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‡ On sabbatical leave
§ Substitute player

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*Todd Seeber
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*Benjamin Levy

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Oboes

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Mildred B. Remis chair, endowed in perpetuity in 1975
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Clarinets

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Scott Andrews
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Associate Principal & E-flat clarinet
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Bass Clarinet

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Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

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Associate Principal
Diana Osgood Tottenham chair

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Horns

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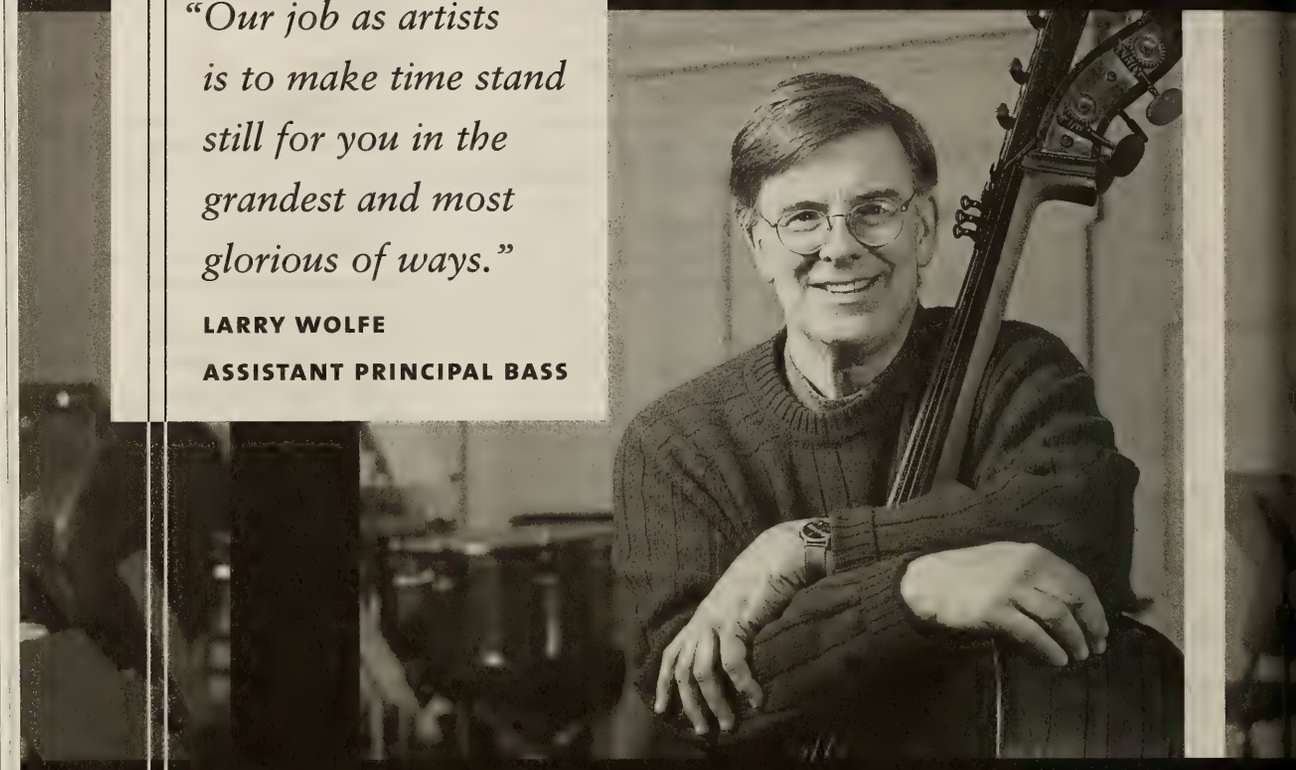
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KURT MASUR conducting

BEETHOVEN — *Leonore* Overture No. 3

BEETHOVEN — Piano Concerto No. 3 in C minor, Opus 37
Allegro con brio
Largo
Rondo: Allegro

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Allegro
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Ludwig van Beethoven
Leonore Overture No. 3



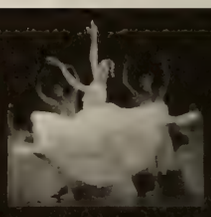
Ludwig van Beethoven was born in Bonn, then an independent electorate, probably on December 16, 1770 (he was baptized on the 17th), and died in Vienna on March 26, 1827. He completed the Leonore *Overture No. 3 in March 1806 for the second version of the opera we know now as "Fidelio," and it was first played on March 29, 1806, at a performance of the opera under the direction of Ignaz von Seyfried. The first American performance of the overture was given on December 7, 1850, in Boston, by the Musical Fund Society under George J. Webb at the Tremont Temple. Georg Henschel led the first Boston Symphony performances in March 1882 during the orchestra's first season. It has also been heard at BSO concerts under Wilhelm Gericke, Arthur Nikisch, Franz Kneisel, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Henri Rabaud, Pierre Monteux, George Schnéevoigt, Serge Koussevitzky, Daniele Amfitheatrof, Tauno Hannikainen, Richard Burgin, Leonard Bernstein, Charles Munch, Erich Leinsdorf, William Steinberg, Eugene Ormandy, Seiji Ozawa (including the most recent subscription performances in February 1994, and tour performances in Japan in May 1999), Lukas Foss, Stanislaw Skrowaczewski, Charles Dutoit, Christoph Eschenbach, and Hans Graf (the most recent Tanglewood performance, on July 19, 2003). The overture is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

Beethoven's love affair with opera was long and not fairly requited. During the last four years of his life, he cherished a plan to collaborate with the poet Franz Grillparzer on a work based on the legend of the fairy Melusine, and the success of the one opera he actually wrote, the work that began as *Leonore* and came finally to be called *Fidelio*, came slowly and late, and at the cost of immense pain. That Beethoven, over the course of a decade, wrote four overtures for the work tells its own story. These four works embody three distinct concepts, *Leonore* No. 2 (1805) and *Leonore* No. 3 (1806) being variant workings-out of the same design, while the *Fidelio* Overture (1814) is the most different of the bunch. *Fidelio* is the one that normally introduces performances of the opera, which is in accordance with Beethoven's final decision on the question, and *Leonore* No. 3 is the most popular of the four as a concert piece. (*Leonore* No. 3 also

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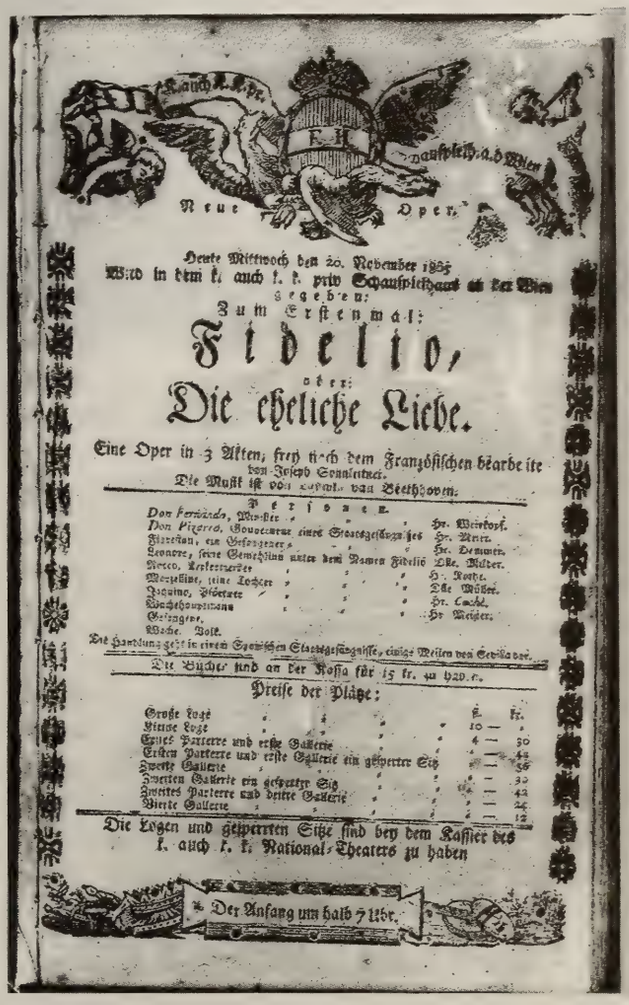
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shows up in the opera house from time to time, as a sort of aggressive intermezzo before the finale, but that is strictly a touch of conductorial vanity, and the fact that Mahler was among the first so to use the piece does not in any way improve the idea.)

Leonore-Fidelio is a work of the type historians classify as a "rescue opera," a genre distinctly popular in Beethoven's day. A man called Florestan has been spirited away to prison by a right-wing politician by the name of Don Pizarro. Florestan's whereabouts is not known, and his wife, Leonore, sets out to find him. To make her quest possible, she assumes male disguise and takes the name of Fidelio. She finds him. Meanwhile, Pizarro gets word of an impending inspection of the prison by a minister from the capital. The presence of the unjustly held Florestan is compromising to Pizarro, who determines simply to liquidate him. At the moment of crisis, Leonore reveals her identity and a trumpeter on the prison tower signals the sighting of the minister's carriage.


Neue Oper.

Heute Mittwoch den 20. November 1805
Wird in dem k. auch k. k. priv Schauspielhaus an der Wien
gegeben:
Zum Erstenmal:
Fidelio,
oder:
Die eheliche Liebe.
Eine Oper in 3 Akten, frey nach dem Französischen bearbeitet
von Joseph Sonnleithner.
Die Musik ist von Hrn. v. Beethoven.
Personen.
Don Fernando, Minister . . . Hr. Weinkopf.
Don Pizarro, Gouverneur eines Staatsgefängnisses . . . Hr. Meier.
Florestan, ein Gefangener . . . Hr. Demmer.
Leonore, seine Gemahlin unter dem Namen Fidelio . . . Dlle. Milder.
Rocco, Kerkermeister . . . Hr. Roth.
Marzelline, seine Tochter . . . Dlle. Müller.
Jaquino, Pförtner . . . Hr. Cache.
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Der Anfang um halb 7 Uhr.

From the premiere of "Fidelio" in November 1805

Leonore No. 3 tells the story. It traces, at least, a path from darkly troubled beginnings to an anticipation of the aria in which Florestan, chained, starved, deprived of light, recalls the happy springtime of his life; from there to music of fiery energy and action, interrupted by the trumpet signal (heard, as it is in the opera, from offstage); and finally to a symphony of victory. In Beethoven's music, humanistic idealism transcends the claptrap and melodrama of the libretto. In a way, *Leonore* No. 3 is the distillation of the *Fidelio* ideal. It is too strong a piece and too big, even too dramatic in its own musical terms, effectively to introduce a stage action. Beethoven allowed its use for only two performances of *Leonore*, and for the next revival, the extensively rewritten *Fidelio* of 1814, there was a new overture, less overwhelming and more appropriate. *Leonore* No. 3, however, stands as one of the great emblems of the heroic Beethoven, a potent and controlled musical embodiment of a noble passion.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the Boston Globe from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, on the major works for orchestra with chorus, is forthcoming.

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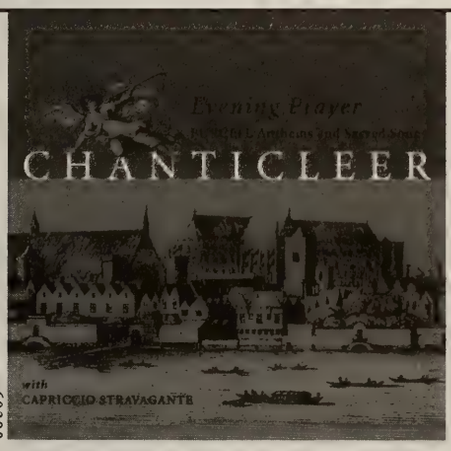
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of London. As the two men were strolling along, they heard a performance of Mozart's C minor piano concerto, K.491. Beethoven suddenly stopped and drew Cramer's attention to a simple but beautiful theme introduced near the end of the concerto and exclaimed, "Cramer, Cramer! We shall never be able to do anything like that!" Opinions may (and do) differ as to exactly what passage affected Beethoven so strongly, but there is no doubt that Mozart's C minor concerto was one of his favorite works, and echoes of that enthusiasm are clearly to be found in his own C minor concerto, which was already in the works—at least in some preliminary way—at the time of the reported incident.

This is an earlier work than the designation "Opus 37" would suggest, since Beethoven composed it about the turn of the century, the period of the six Opus 18 string quartets, the Septet, Opus 20, and the First Symphony, Opus 21. Even so, it shows a significant advance over its predecessors. For some reason Beethoven withheld performance of the concerto for three years. When the performance finally took place, it was part of a lengthy concert that he himself produced to introduce several new works (this concerto, the Second Symphony, and the oratorio *Christ on the Mount of Olives*); he also inserted the First Symphony, already becoming a favorite in Vienna, to attract the audiences. The performance was to take place on April 5, 1803, in the Theater an der Wien, where Beethoven himself lodged gratis while working on his opera *Fidelio*. The last rehearsal for the concert, on the day of the performance, was a marathon affair run-



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ning without pause from 8 a.m. until 2:30 p.m., after which the oratorio was given still another run-through. It is a wonder that any of the performers could manage the actual concert, which began at 6 p.m. and proved to be so long that some of the shorter pieces planned for the program were dropped. The fact that Beethoven made up the program entirely of his own works—and then charged elevated prices for tickets—clearly indicates that he expected the power of his name to work at the box office, and so it seems to have befallen, since he cleared 1800 florins on the event.

Ignaz Seyfried, the Kapellmeister of the Theater an der Wien, had a special reason to remember the evening clearly:

> In the playing of the concerto movements [Beethoven] asked me to turn the pages for him; but—heaven help me!—that was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him; for he played nearly all of the solo part from memory, since, as was often the case, he had not had time to put it all down on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealed anxiety not to miss the decisive moment amused him greatly and he laughed heartily at the jovial supper which we ate afterwards.

Seyfried's explanation for the empty pages in the solo part—that Beethoven had not had time to write it out—seems unlikely. The concerto had been finished three years earlier, and if Beethoven had wanted to write out the solo part, he could surely have found the time. It is much more likely that he wanted to keep the concerto entirely to himself for the moment, at any rate. Beethoven was still making his living in part as a piano virtuoso, and the pianist-composer's stock-in-trade was a supply of piano concertos that he and he alone could perform.

Critical response to the concerto at its first performance ranged from lukewarm to cold; in fact, the only thing that really pleased the audience, it seems, was the familiar First Symphony; even the delightful Second, receiving its first performance, put off the critic of the *Zeitung für die Elegante Welt* with what he perceived to be too much "striving for the new and surprising." And in the concerto Beethoven's playing was apparent-



The concert hall in the Augarten in Vienna (see footnote on page 27)

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ly not up to his best standards. Perhaps he was tired from the strenuous day's rehearsal. Still, the concerto quickly established itself in the public favor. When Ries played the second performance, the prestigious *Allgemeine Musikalische Zeitschrift* declared it to be "indisputably one of Beethoven's most beautiful compositions."

Although Beethoven knew and admired the Mozart concertos, he had not yet learned one important trick of Mozart's: that of withholding some tune for the soloist. Invariably Mozart left something out of the orchestral exposition so that it could first be presented by the piano in the solo exposition, thereby helping to characterize the pianist as an individual personality against the orchestra. But in the C minor concerto, Beethoven lays out all of the thematic material at once in the longest and fullest orchestral statement that he ever wrote for a concerto. The main theme is typically Beethovenian in its pregnant simplicity, outlining a triad of C minor in the first measure, marching down the scale in the second, and closing off the first phrase with a rhythmic "knocking" motive that was surely invented with the timpani in mind (although Beethoven does not explicitly reveal that fact yet). Much of the "action" of the first movement involves the gradually increasing predominance of the "knocking" motive until it appears in one of the most strikingly poetic passages Beethoven had yet conceived—but that's anticipating.

The piano exposition restates all the major ideas and modulates to the new key with



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an extended closing idea based on the rhythm of the "knocking" motive, which begins to grow in prominence. It completely dominates the development section, which twines other thematic ideas over the recurring staccato commentary of that rhythm. The recapitulation does not emphasize the knocking beyond what is minimally necessary for the restatement; Beethoven is preparing to spring one of his most wonderful ideas, the success of which requires him to build on the other themes for the moment. Even in the cadenza, which Beethoven composed some years after the rest of the concerto, he retains his long-range plan by basing it on all the important thematic ideas *except* the knocking rhythm. The reason appears as the cadenza ends. Beethoven (following the example of Mozart's C minor concerto) allows the piano to play through to the end of the movement, rather than simply stopping with the chord that marks the reentry of the orchestra, as happens in most classical concertos. But it is *what* the soloist plays that marks the great expressive advance in this score: wonderfully hushed arabesques against a pianissimo statement of the original knocking motive at last in the timpani, the instrument for which it was surely designed from the very start. Here for the first time in Beethoven's concerto output he produces one of those magical "after the cadenza" moments of otherwordly effect, moments for which listeners to his later concertos wait with eager anticipation.

The Largo seems to come from an entirely different expressive world, being in the unusually bright key of E major. It is a simple song-form in its outline but lavish in its ornamental detail. In his last two piano concertos, Beethoven links the slow movement and the final rondo directly. He has not quite done that here, though he invents a clever way of explaining the return from the distant E major to the home C minor: the last chord of the slow movement ends with the first violins playing a G-sharp as the top note of their chord, which also includes a B-natural; Beethoven reinterprets the G-sharp as A-flat (part of the scale of his home key) and invents a rondo theme that seems to grow right out of the closing chord of the slow movement. Nor does he forget that relationship once he is safely embarked on the rondo; one of the most charming surprises in the last movement is a solo passage in which the pianist takes over an A-flat from the orchestra and, while repeating it in an "oom-pah" pattern, reinterprets it again as a G-sharp to recall momentarily the key of the slow movement before the strings return with hints that it is high time to end such stunts and return to the main theme and the main key. But Beethoven has not yet run out of surprises; when we are ready for the coda to ring down the curtain, the pianist takes the lead in turning to the major for a brilliant ending with an unexpected 6/8 transformation of the material.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

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Dmitri Shostakovich
Symphony No. 1 in F minor, Opus 10



Dmitri Dmitrievich Shostakovich was born in St. Petersburg, Russia, on September 25, 1906, and died in Moscow on August 9, 1975. He completed his Symphony No. 1 in December 1925 as his graduation exercise for Maximilian Steinberg's composition course at the Leningrad Conservatory, though some of the material must go back to an earlier date: when the composer's aunt, Nadezhda Galli-Shohat, first heard this work at its American premiere in 1928, she recognized in it many fragments she had heard him play on the piano as a boy, some of them associated with, among other matters, La Fontaine's fable of the grasshopper and the ant, and with Hans Christian Andersen's tale "The Little Mermaid." Nikolai Malko and the Leningrad Philharmonic gave the first performance on May 12, 1926. Bruno Walter brought the work and the name of its then twenty-one-year-old composer to the attention of Western Europe at a Berlin Philharmonic concert on May 5, 1927. Leopold Stokowski and the Philadelphia Orchestra introduced the work in the United States on November 2, 1928. Richard Burgin led the first Boston Symphony performances in November 1935, subsequent ones being given by Nikolai Malko, Serge Koussevitzky, Burgin again, Erich Leinsdorf, Karel Ančerl, Sergiu Comissiona, Kurt Masur (including subscription performances in January 1985 and the most recent Tanglewood performance, on August 9 that same year), Catherine Comet, and Stanislaw Skrowaczewski (the most recent subscription performances, in April/May 1998). The symphony is scored for three flutes (two doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, tromba contralta (defined in Sibyl Marcuse's "Musical Instruments" as a "valved trombone in trumpet form...sounding an octave below the natural trumpet in F...devised and first introduced by Rimsky-Korsakov"), three trombones, bass tuba, timpani, triangle, snare drum, cymbals, bass drum, tam-tam, bells, piano, and strings. Vytas Baksys is the pianist at these performances.

> I grew up in a musical family. My mother, Sophia Vasilyevna, studied at the Conservatory for some years and was a good pianist. My father, Dimitri Boleslavovich, was a great lover of music and sang well. There were many music-lovers among the friends and acquaintances of the family, all of whom took part in our musical evenings. I also remember the strains of music that came from the neighboring apartment of an engineer who was an excellent cellist and passionately fond of chamber music. With a group of his friends he often played quartets and trios by Mozart, Haydn, Beethoven, Borodin, and Tchaikovsky. I used to go out into the hallway and sit there for hours, the better to hear the music. In our apartment, too, we held amateur musical evenings: All this impressed itself on my musical memory and played a certain part in my future work as a composer.
>
> My mother wanted her children to have a good musical education. When my older sister, Marusia, was nine, my mother began giving her piano lessons. Three years later, when I reached the same age, my mother insisted that I take my place at the piano. Marusia became a professional musician and today [1956] teaches piano at the Leningrad Ballet School and also the obligatory piano class at the Leningrad Conservatory. My younger sister, Zoya, could not avoid her piano lessons, but did not follow a musical career, being trained instead as a veterinary surgeon.

An aunt remembered the young Mitya as "a very serious and sensitive child, often very meditative...and rather shy," fond of fairy tales, forever composing or improvising at the piano, though inclined to be modest about his music, reading Gogol, prac-

Small is Powerful

Seventy-one percent of American high school students go to schools of one thousand or more, according to the U.S. Department of Education. Yet, everything we know about the needs of families and adolescents says smaller is better—for the uniqueness of young people, for their achievement, for feelings of connection, for their sense of self.

In a large school, how do you hear the quiet voice, the thoughtful comment, the fresh insight? How do you notice the new confidence, the curiosity about chromosomes, the accurate corner kick? In a large school, you may recognize a girl by her face, but in a small school, you also know her by her sense of humor, that she always has M&Ms in her backpack, and that she wants to be a neuroscientist.

In his popular book *The Tipping Point*, Malcolm Gladwell offers examples of groups, from ancient religious sects to today's powerful corporations, that have known the value of "small." There is, in fact, something nearly magical about groupings of 150. "The Rule of 150," says Gladwell, "suggests that the size of a group...can make a big difference." As teachers and mentors, we know he is right.

In a small school, no one can hide. The 12th grade science teacher knows who in the ninth grade loves physics. The soccer coach knows the tennis players and the basketball fanatics. The yearbook advisor can tell you who has a great collection of jazz CDs. In a small school, every teacher knows every student, at least to say hello, to ask a question, to have a short conversation. And most teachers know many students extremely well—how they approach a new book or a problem, how they organize ideas, and what kind of praise means the most. In a small school, teachers truly can teach individuals—instead of just classes.

We can do better than "survival of the fittest" when it comes to educating girls. In a small school, there is no need to waste energy trying to be noticed. Every student has a front-row seat and can be seen for who she is, what she believes, and what she can do. Small is powerful. For girls especially, small means the difference in being heard, in being recognized, in making her mark. The goal, after all, has never been to shrink back but to step forward, to get involved, to be your best possible self.

In a small school, every girl learns that her participation and contribution make a difference. She becomes known for her leadership, determination, compassion, and honesty. And when she realizes how much her school (and the world) is depending on her and believes in her, she has the confidence to be bold, to risk failure, to stretch.

There is something impressive about girls working together, when they are happy, contributing, when they have ownership in their community. They will set their own standards and define their own expectations. Sure in the belief that they are valued and heard, they will have the confidence to resist the definitions our culture presents to them. They will decide on their own that history is more interesting than following the crowd, that writing poetry offers more reward than worrying about dress size, that genuine friendships are based on much more than looks or race or status.

The fact is, thinking big happens best in a small school. We want girls to dream big about their futures and create large visions of what they can do in the world. In a small school, we can know everyone well. And for girls to be known for something more than the color of their hair, or their baby tees, or their platforms, or their power beads, to be known instead for their skills and talents—for their intellects—what could be more powerful for girls than that?

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ticing Liszt, but loving Mussorgsky and Rimsky-Korsakov most of all. The same aunt, Nadezhda Galli-Shohat, who emigrated to the United States in 1923, told her nephew's biographer, V.I. Serof, that when she first heard the Symphony No. 1, she was astonished to recognize in it many fragments she had heard him play as a young boy, some of them associated with, among other matters, La Fontaine's fable of the grasshopper and the ant and with Hans Christian Andersen's tale *The Little Mermaid*.* It was, in any event, clear that music was to be central in the boy's life and that in spite of all financial hardships—and these were considerable in the Shostakovich family—his gift had to be protected and nurtured. Well prepared, first at home, then at Glyaser's Music School, he was admitted to the Conservatory in Petrograd (as St. Petersburg was then called) in 1919.

Shostakovich was for a while unsure whether to concentrate on composition or piano. "If the truth be told, I should have done both," he said years after he had chosen composition. He must have been an excellent pianist, for his graduation recital at the Conservatory included Beethoven's *Hammerklavier* Sonata, Opus 106. For a while, piano came in useful in that he was able to help support his parents and sisters by playing for silent movies, but it gradually receded from the center of his musical existence, and he gave his last solo recital in 1930.

His principal teacher in composition was Maximilian Steinberg, himself a pupil of Rimsky-Korsakov, Glazunov, and Liadov. Steinberg married Rimsky-Korsakov's daughter Nedezhda, and it was as a wedding present for them that Stravinsky wrote his orchestral scherzo *Fireworks*. That was primarily a gesture of respect for Rimsky-Korsakov, whom Stravinsky revered, for Steinberg and Stravinsky were not fond of each other:

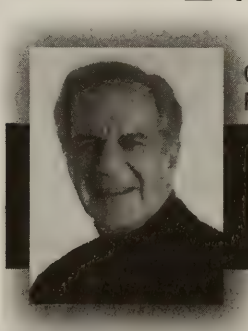
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Steinberg, Stravinsky wrote, "was one of these ephemeral, prizewinning, front-page types, in whose eyes conceit forever burns, like an electric light in daytime." Steinberg's own musical inclinations were academic-conservative, but he was a good teacher, able to help his pupil become articulate in a language many of whose details can hardly have been to the older man's taste. Moreover, when the plan for a Leningrad Philharmonic performance seemed about to be shipwrecked because Shostakovich had no money to pay for the copying of orchestra parts, the Conservatory undertook to foot the bill, something that would not have been done without Steinberg's support.

The opus number is always a bit startling. Shostakovich came to think of only one of his pre-First Symphony works as worth publishing, the *Three Fantastic Dances* for piano, Opus 5, but he did come to the challenge of writing his graduation symphony as a surprisingly experienced composer, even of orchestral works (two Scherzos, Opp. 1 and 7, a set of variations, Opus 3, and a group of *Fables* for mezzo-soprano, Opus 4). In the symphony itself, the assurance with which Shostakovich both imagines and realizes a large-scale structure is as impressive as the vigor and freshness of gesture. Of course, one can hear what music he has been reading and listening to and what has delighted him: he owes, for example, some of the details of his nose-thumbing, wrong-note humor to Prokofiev, he is fascinated by Mahler and his ways of twisting the tails of commonplaces, and more than once we see Petrushka raging in his cell or fixing us with his stare from the top of his master's booth. The basic design, too, is that of the conventional four movements, though with the scherzo second and the slow movement third (in itself a very conventional unconventionality). Throughout, though, Shostakovich finds ways of playing interestingly within that form, producing events in unexpected order, interrupting, linking, reverting. The contour of this phrase



played by the clarinet when the first movement has made the transition from provocatively discontinuous introduction into the "real" discourse, is in one way or another common ground for much of the material of the entire symphony (it is indeed already adumbrated in the introduction itself): we should probably have been much less surprised than most of us were at Shostakovich's late-in-life fascination with serial thinking (cf. most strikingly the String Quartet No. 12).

His orchestral imagination is highly developed, such points as the passages for divided solo strings in the first and last movements, the piano writing in the scherzo, and the famous timpani solo in the finale being merely the most immediately noticeable instances. The slow movement in particular is evidence that at eighteen and nineteen he had much to say, and much of astonishing depth, and every phrase is a wonderful signal of the arrival on the scene of a new, eloquent, personal, always unmistakable voice.

—Michael Steinberg

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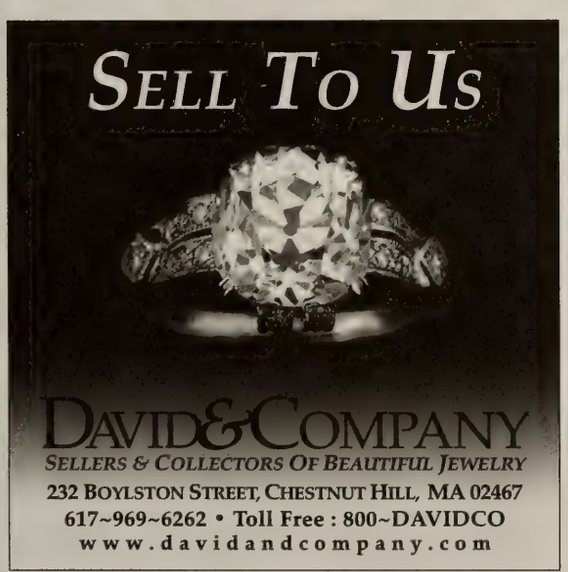
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The two important modern biographies of Beethoven are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback), and Barry Cooper's recent *Beethoven* in the "Master Musicians" series (Oxford University Press). Also recent and important is *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood, who offers a thoroughly informed approach to the music knowingly and successfully aimed at a general readership (Norton). A much older biography, dating from the nineteenth century but still important, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 edition of The New Grove Dictionary of Music and Musicians (Norton paperback). Kerman and Tyson are among the contributors to the revised Beethoven article in the revised Grove (2001). "Musical lives," a recent series of readable, compact composer biographies from Cambridge University Press, includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback). Also of interest is *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, edited by Barry Cooper (Thames & Hudson paperback). Peter Clive's *Beethoven and his World: A Biographical Dictionary* includes entries about virtually anyone you can think of who figured in the composer's life (Oxford). Michael Steinberg's program notes on the Beethoven piano concertos are in his book *The Concerto–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's classic notes on the Beethoven concertos are in his *Essays in Musical Analysis* (Oxford). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton).

The Boston Symphony Orchestra led by Seiji Ozawa recorded the five Beethoven piano concertos with soloist Rudolf Serkin (Telarc). An earlier Boston Symphony cycle, recorded under Erich Leinsdorf in the 1960s, features Arthur Rubinstein as soloist (RCA). Other noteworthy sets of the five piano concertos include Leon Fleisher's with George Szell and the Cleveland Orchestra (Sony Classical), Murray Perahia's with Bernard Haitink and the Concertgebouw Orchestra of Amsterdam (Sony Classical), Stephen Kovacevich's with Colin Davis and the London Symphony Orchestra (Philips), and Alfred Brendel's, whose multiple recorded cycles include collaborations with the Chicago Symphony led by James Levine (Philips), the Vienna Philharmonic led by Sir Simon Rattle (Philips), and the London Philharmonic led by Bernard Haitink (also Philips). A quite recent addition to the catalogue features pianist Pierre-Laurent Aimard with



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Nikolaus Harnoncourt leading the Chamber Orchestra of Europe (Teldec).

Kurt Masur has recorded the *Leonore* Overture No. 3 and numerous other Beethoven overtures with the Gewandhaus Orchestra of Leipzig (Philips). The Boston Symphony Orchestra recorded the *Leonore* Overture No. 3 under Charles Munch in 1956 (RCA). *Leonore* No. 3 is also included in the Beethoven overture compilation sets by Herbert von Karajan with the Berlin Philharmonic (Deutsche Grammophon) and Nikolaus Harnoncourt with the Chamber Orchestra of Europe (Teldec). In addition, there are powerful historic recordings of the *Leonore* No. 3 with Arturo Toscanini leading the NBC Symphony Orchestra (in a live 1939 broadcast performance, or in a 1945 studio recording, both on RCA), Wilhelm Furtwängler leading the Vienna Philharmonic (excerpted from a 1948 *Fidelio* performance at Salzburg, on Orfeo, or in a complete 1950 Salzburg *Fidelio*, one of the most powerful performances of that opera you'll ever hear, on EMI), and Willem Mengelberg leading the Concertgebouw Orchestra of Amsterdam in an impressive-sounding 1930 studio recording (Naxos Historical, with other Beethoven overtures and music of Schubert).

The important books about Shostakovich include the controversial but fascinating *Testimony: The Memoirs of Dmitri Shostakovich* as related to and edited by Solomon Volkov (Proscenium); Elizabeth Wilson's *Shostakovich: A Life Remembered* (Princeton University paperback); Laurel E. Fay's *Shostakovich: A Life* (Oxford University Press), and the anthology *Shostakovich Reconsidered*, written and edited by Allan B. Ho and Dmitry Feofanov (Toccata Press). Noteworthy recordings of the Symphony No. 1 include Bernard Haitink's with the London Philharmonic (Decca), Mariss Jansons's with the Berlin Philharmonic (EMI), Leonard Bernstein's with the New York Philharmonic (Sony Classical), Eugene Ormandy's with the Philadelphia Orchestra (Sony Classical), Neeme Järvi's with the Royal Scottish National Orchestra (Chandos), and Kurt Sanderling's with the Berlin Symphony Orchestra (Berlin Classics). A 1964 concert performance with Erich Leinsdorf leading the Boston Symphony Orchestra is included in the BSO's twelve-disc "Symphony Hall Centennial Celebration: From the Broadcast Archives, 1943-2000" (available at the Symphony Shop).

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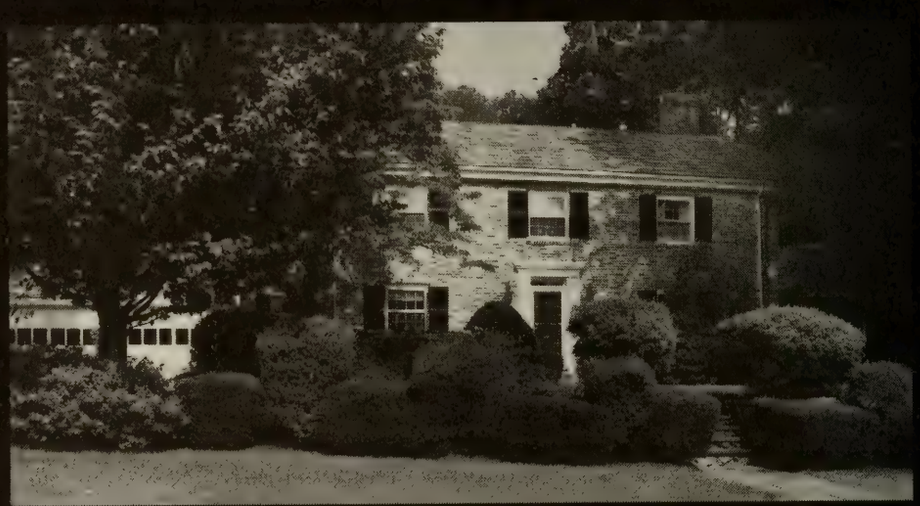
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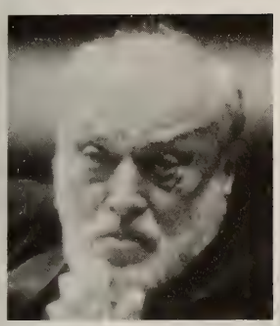
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Kurt Masur



Kurt Masur is well known to orchestras and audiences alike as both a distinguished conductor and humanist. In September 2002, Mr. Masur became music director of the Orchestre National de France in Paris. Since September 2000 he has been principal conductor of the London Philharmonic. From 1991 to 2002 he was music director of the New York Philharmonic; following his eleven-year tenure he was named Music Director Emeritus, becoming the first New York Philharmonic music director to receive that title, and only the second (after the late Leonard Bernstein, who was named Laureate Conductor) to be given an honorary position. The New York Philharmonic established the "Kurt Masur Fund for the Orchestra," which will endow conductor debut week at the Philharmonic in perpetuity in his honor. From 1970 until 1996, Mr. Masur served as Gewandhaus Kapellmeister of the Leipzig Gewandhaus Orchestra, a position of profound historic importance. Upon his retirement from that post in 1996, the Gewandhaus named him its first-ever Conductor Laureate. Mr. Masur is a guest conductor with the world's leading orchestras and holds the lifetime title of Honorary Guest Conductor of the Israel Philharmonic Orchestra. He has received numerous honors, among them the titles of Commander of the Legion of Honor from the French government and New York City Cultural Ambassador from the City of New York; the Cross with Star of the Order of

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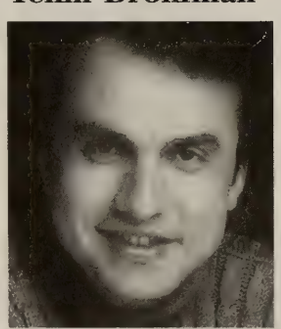
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Merit of the Federal Republic of Germany, and numerous honorary doctorates. He is also an Honorary Citizen of his hometown Brieg. Kurt Masur made his United States debut in 1974 with the Cleveland Orchestra; also that year he took the Gewandhaus Orchestra on its first American tour. He made his New York Philharmonic debut in 1981. Engagements in the 2003-04 season include appearances with the Schleswig-Holstein Music Festival Orchestra, the Chicago Symphony Orchestra, a return to the New York Philharmonic in January, and concerts with the Israel Philharmonic and the Dresden Philharmonic. Mr. Masur will give conducting master classes at the Manhattan School of Music and with the Wrocław Philharmonic Orchestra. Highlights of his 2003-04 season with the Orchestre National include three tours; the Paris premiere of Henri Dutilleux's *Sur le Même Accord*; a collaboration with the Conservatoire de Paris and the Cité de la Musique in Bach's *St. John* Passion, a Brahms cycle in Paris concluding with the *German Requiem* in St. Denis; and Franck's *Psyché* in Dresden at the Dresdner Festspiele. Mr. Masur made more than thirty recordings with the New York Philharmonic for Teldec Classics. With the New York Philharmonic and Anne-Sophie Mutter he recorded a Grammy-nominated album of Brahms and Schumann and most recently Beethoven's Violin Concerto and two Romances for Deutsche Grammophon. He has made well over 100 other recordings with numerous orchestras, including the complete symphonies of Beethoven, Brahms, Bruckner, Mendelssohn, Schumann, and Tchaikovsky. Born in Brieg, Silesia, in 1927, Mr. Masur studied piano, composition, and conducting at the Music College of Leipzig. He has served as Kapellmeister of the Erfurt and Leipzig opera theaters, Conductor of the Dresden Philharmonic, General Director of Music at the Mecklenburg State Theater of Schwerin, Senior Director of Music at Berlin's Komische Oper, and the Dresden Philharmonic's Chief Conductor. In his capacity as Leipzig Gewandhaus Kapellmeister, he led nearly a thousand performances between 1970 and 1996 and more than 900 concerts on tour. Mr. Masur has been a professor at the Leipzig Academy of Music since 1975. In 1998 he celebrated 50 years as a professional conductor. Several years ago he started his own web site, www.kurtmasur.com. Mr. Masur was a regular guest with the BSO both at Symphony Hall and at Tanglewood from February 1980 through February 1988. In July 2002 he returned to Tanglewood with the New York Philharmonic for his final concerts as that ensemble's music director. His subsequent performances with the Boston Symphony Orchestra at Symphony Hall in April 2003 (leading a program including the world premiere of Sofia Gubaidulina's *The Light of the End*, a BSO commission) and at Tanglewood last July (leading two programs, including the BSO's Tanglewood opener last summer) marked his first concerts with the orchestra since 1988.

Yefim Bronfman



Yefim Bronfman's commanding technique and exceptional lyrical gifts have won him consistent critical acclaim and enthusiastic audiences worldwide, for his solo recitals, prestigious orchestral engagements, and his rapidly growing catalogue of recordings. During 2003-04 Mr. Bronfman will perform with the symphony orchestras of Atlanta, Baltimore, Boston, Chicago, Cincinnati, Dallas, Detroit, Montreal, and San Francisco, as well as with the Vienna Philharmonic, the Royal Concertgebouw Orchestra in Amsterdam and at the Lucerne Festival, the Leipzig Gewandhaus Orchestra, the Philadelphia Orchestra, the Philharmonia Orchestra, and the Pittsburgh Symphony. He makes two appearances at Carnegie's new Zankel Hall, in October with Elena Bashkirova and the Jerusalem International Chamber Music Festival, and in April with Emanuel Ax and artists of the Chamber Music Society of Lincoln Center. He will appear with the Los Angeles Philharmonic in the closing week of the inaugural season at Walt Disney Concert Hall. Mr. Bronfman appears with major orchestras and conductors on both sides of the Atlantic. Summer engagements regularly include the Aspen, Bad Kissingen, Blossom, Hollywood Bowl, Lucerne, Mann Music Center, Mostly Mozart, Ravinia, Salzburg, Saratoga, Tanglewood, and Verbier festivals. His many recital appearances worldwide have included acclaimed debuts at Carnegie Hall in 1989 and Avery Fisher Hall in 1993. In 1991 he gave a series of joint recitals with Isaac Stern in Russia, marking Mr. Bronfman's first public performances there since his emigration to Israel at age 15. That same year he

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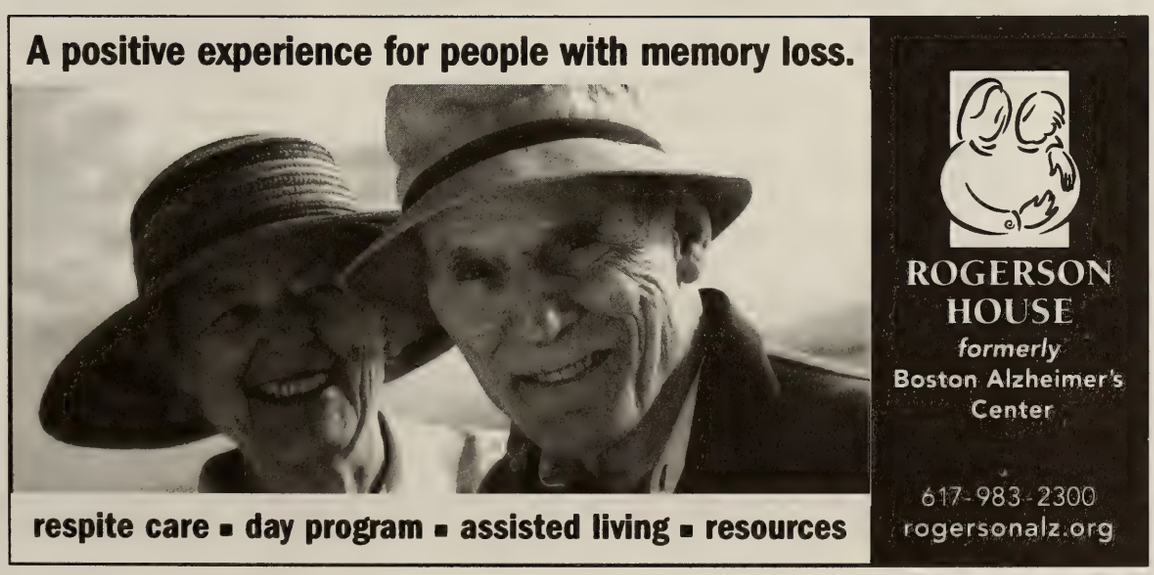
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was awarded the prestigious Avery Fisher Prize. An exclusive Sony Classical recording artist, Mr. Bronfman won a Grammy for his recording of the three Bartók piano concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic. His discography also includes the complete Prokofiev piano sonatas and concertos, Rachmaninoff's Piano Concertos 2 and 3, the two piano concertos and piano quintet of Shostakovich, Mussorgsky's *Pictures at an Exhibition* and Stravinsky's Three Scenes from *Petrushka*, Tchaikovsky's *The Seasons* and Balakirev's *Islamey*, the Tchaikovsky and Arensky piano trios with Cho-Liang Lin and Gary Hoffman, and a two-piano Rachmaninoff recital with Emanuel Ax. His recordings with Isaac Stern include the Brahms, Mozart, and Bartók violin sonatas. A devoted chamber music performer, Mr. Bronfman has collaborated with the Emerson, Cleveland, Guarneri, and Juilliard quartets, as well as with the Chamber Music Society of Lincoln Center, Yo-Yo Ma, Joshua Bell, Lynn Harrell, Shlomo Mintz, Jean-Pierre Rampal, Pinchas Zukerman, and many other artists. Yefim Bronfman immigrated to Israel with his family in 1973. He made his international debut two years later with Zubin Mehta and the Montreal Symphony; his New York Philharmonic debut in May 1978; his Washington recital debut in March 1981 at the Kennedy Center, and his New York recital debut in January 1982 at the 92nd Street Y. Mr. Bronfman was born in Tashkent, in the Soviet Union, on April 10, 1958. In Israel he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States he studied at the Juilliard School, Marlboro, and the Curtis Institute, and with Rudolf Firkušný, Leon Fleisher, and Rudolf Serkin. He became an American citizen in July 1989. Mr. Bronfman made his BSO debut at Symphony Hall in January 1989 and has since appeared frequently with the BSO both here and at Tanglewood. His most recent subscription appearances were in April 2001, his most recent Tanglewood appearance this past August.

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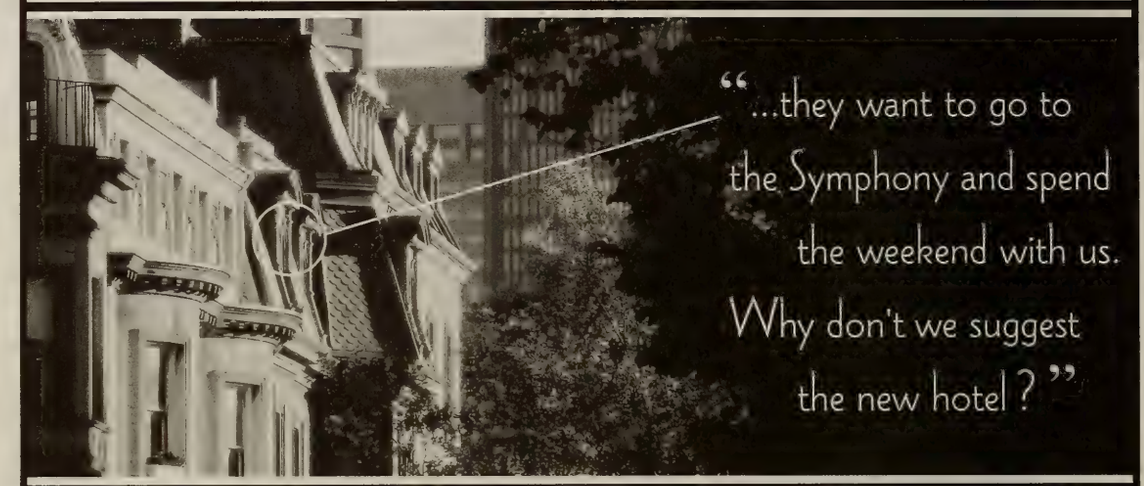
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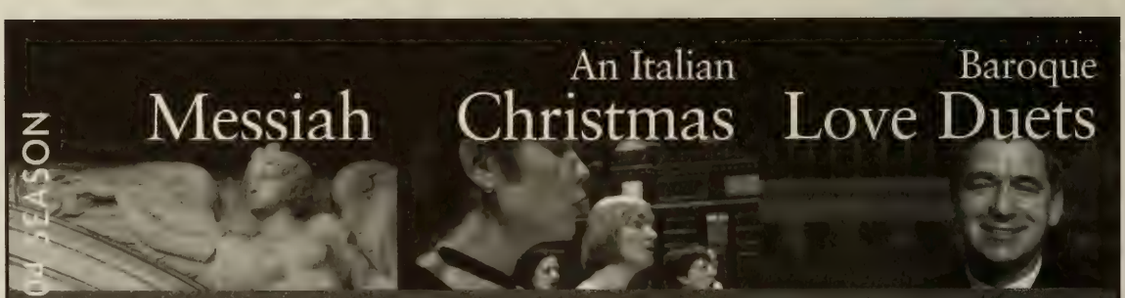
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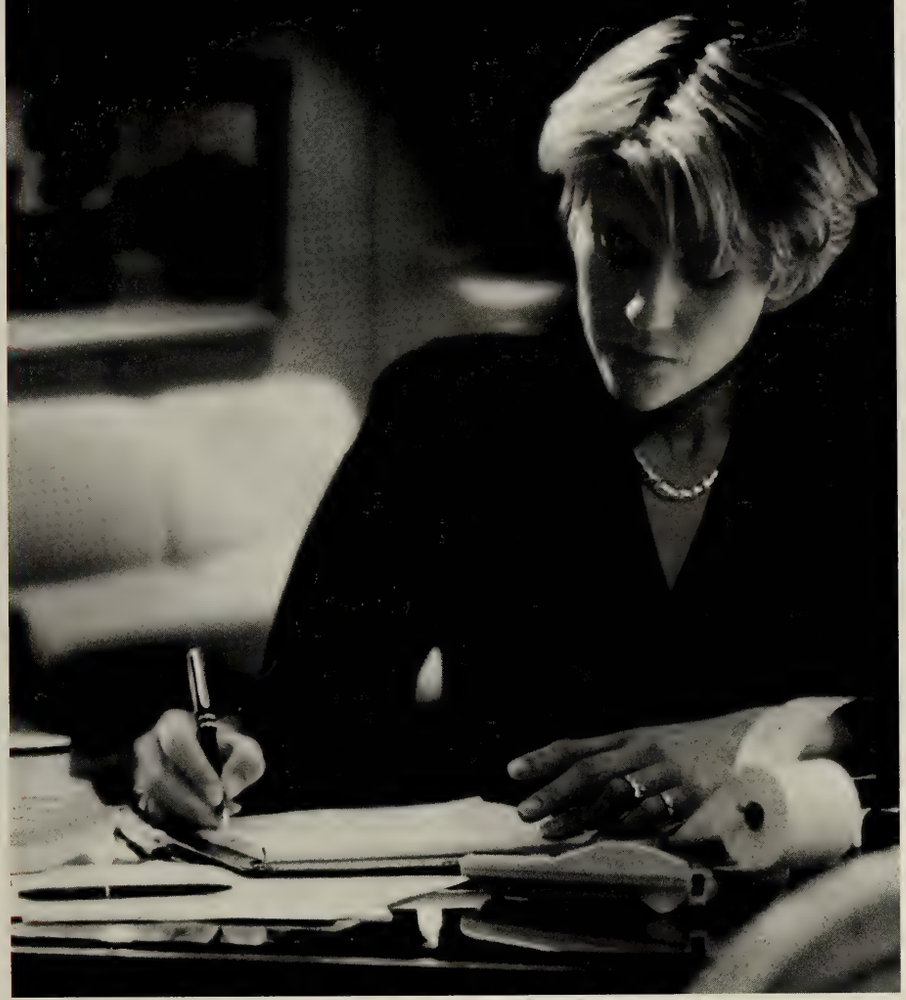


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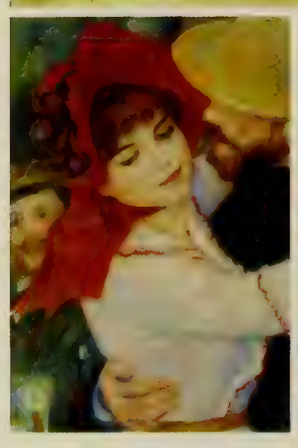
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Rich Warren, *Chicago Tribune*, 6/1/90

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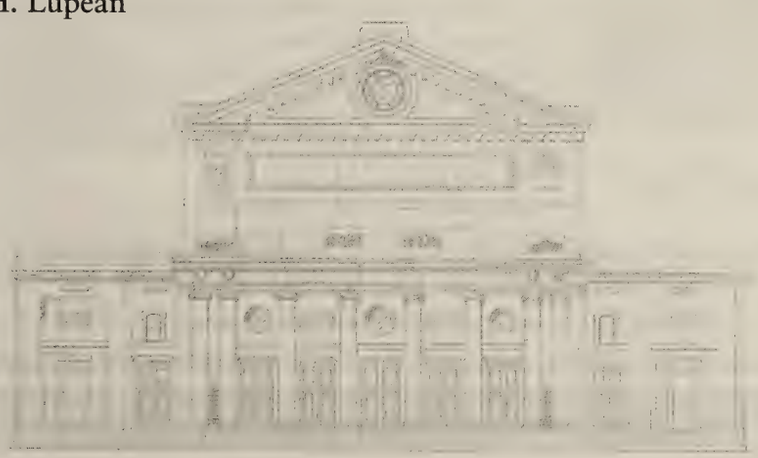
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Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community outreach initiatives throughout the Greater Boston area to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help bridge the gap between ticket revenue and the cost of presenting a full BSO season and also fund special projects, concert programs, new music for the Boston Pops, and the BSO archives. Endowment and capital gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of $500 or more to the BSO between September 1, 2002, and August 31, 2003.

For more information, contact Gerrit Petersen, Director of Foundation Support, at (617) 638-9462.

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Continued on page 61



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BOSTON SYMPHONY ORCHESTRA

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Education and Community Programs

The Boston Symphony Orchestra has developed a broad spectrum of highly regarded education programs that serve more than 60,000 students each year. These programs bring music and the arts to 3rd through 12th graders in Metropolitan Boston public schools and throughout the state. Each year, the BSO's education programs include:

- 17 Youth and Family Concerts by the full BSO. This program includes free admission to disadvantaged students in the Boston Public Schools.
- A "Musicians in the Schools" program, through which BSO players "adopt" and teach at numerous Boston schools on a regular basis.
- Days in the Arts (DARTS), a summer residential arts program at Tanglewood, the BSO's summer home. DARTS gives 6th through 8th graders the opportunity to immerse themselves in the arts through daily workshops and by participating in the rich cultural resources of the beautiful Berkshires.
- Professional development workshops offered through the BSO's Education Resource Center, which is located in the Boston Arts Academy. These state-certified workshops serve teachers statewide.

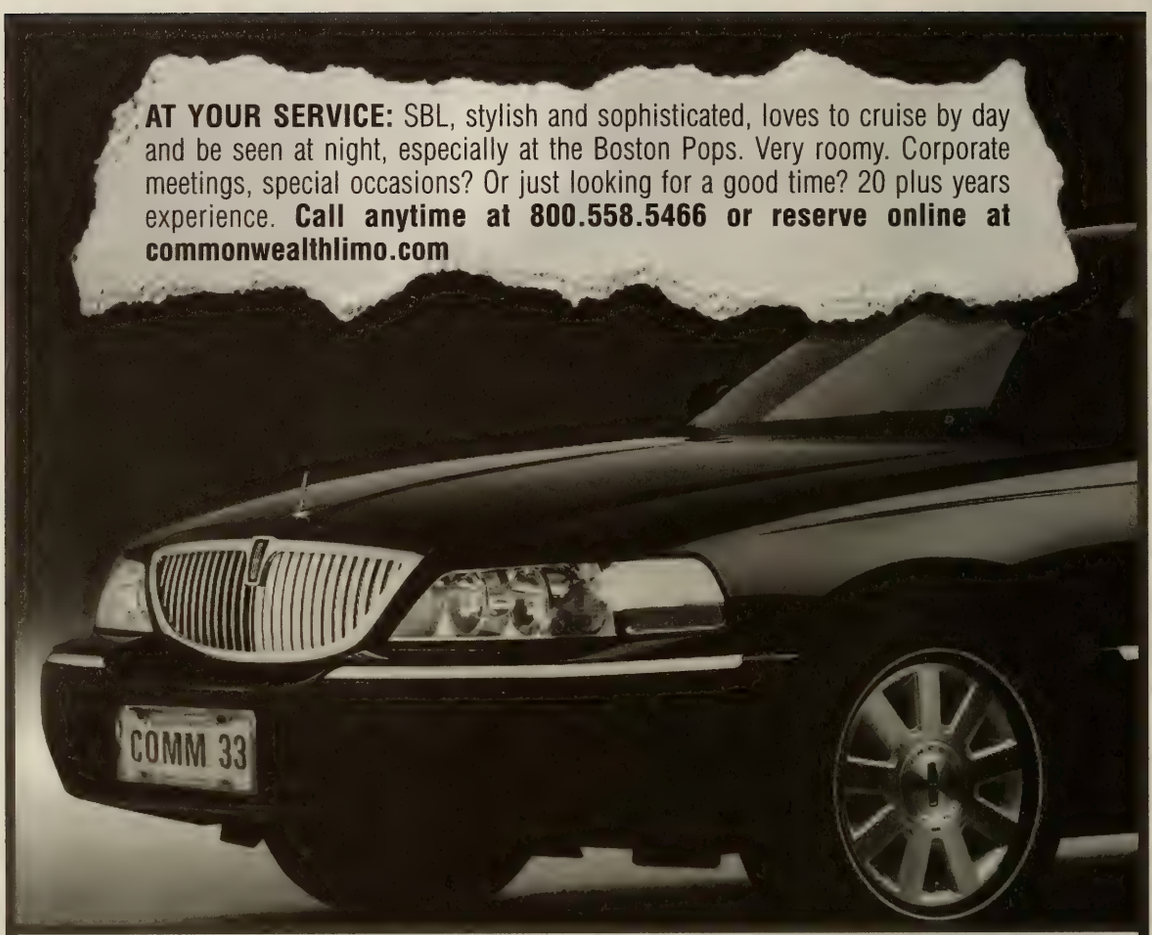
State and federal education reform legislation has created a role for arts institutions to help strengthen public education. As school systems rebuild their arts education programs, they look to outside organizations for assistance. The BSO recognizes its responsibility and accepts this challenge to serve as a partner in shaping the lives of our young people. In Cambridge, Chelsea, Chinatown, Lawrence, Lynn, Peabody, Roxbury, Wachusett, and Worcester, as well as several Berkshire County communities, the BSO has forged partnerships with school officials and community organizations to help reinforce and improve arts education.

The BSO gratefully acknowledges the following donors for their new gifts or pledges of $2,500 or more to BSO Education and Community Programs, or to the endowment supporting such programs, during the past year.

For more information, contact Judi Cantor, Director of Major and Planned Giving, at (617) 638-9269.



Continued on page 65



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Ed Goldman
Vice President and
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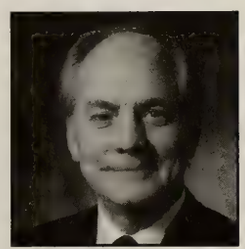
EMC Corporation is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the past and present musical heritage of the BSO so that it will be available to all and to future generations, and will continue to instill in us a love of music.



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NEXT PROGRAM...

Wednesday, December 3, at 8
(Friday Evening series)
Thursday, December 4, at 8
Saturday, December 6, at 8

Pre-Concert Talks by
Robert Kirzinger, BSO
Publications Associate

KURT MASUR conducting

MARSALIS *All Rise*

Jubal Step
A Hundred and a Hundred, a Hundred and Twelve
Go Slow (But Don't Stop)
Wild Strumming of Fiddle

PAUSE

Save Us
Cried, Shouted, then Sung
Look Beyond
The Halls of Erudition and Scholarship
(Come Back Home)

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El "Gran" Baile de la Reina
Expressbrown Local
Saturday Night Slow Drag
I Am (Don't You Run From Me)

LINCOLN CENTER JAZZ ORCHESTRA
with WYNTON MARSALIS
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
NAGUANDA MILLER, soprano
CYNTHIA HARDY, mezzo-soprano
BRIAN ROBINSON, tenor
ROBERT HONEYSUCKER, bass-baritone

Kurt Masur conducted the world premiere of Wynton Marsalis's *All Rise* with the New York Philharmonic and the Lincoln Center Jazz Orchestra in December 1999. Known primarily as a jazz trumpeter and leader of the LCJO, Marsalis is also a Pulitzer Prize-winning composer. Commissioned originally by the New York Philharmonic, this eclectic twelve-movement work touches on blues, jazz, gospel music, and 20th-century classical music, among other styles from around the world, in a joyous expression of human interconnectedness.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, the talks begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

Friday Evening series—Wednesday, December 3, 8-10:10
Thursday 'C'—December 4, 8-10:10
Saturday 'B'—December 6, 8-10:10

KURT MASUR conducting
LINCOLN CENTER JAZZ ORCHESTRA with WYNTON MARSALIS
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MARSALIS *All Rise*

Thursday, January 8, at 10:30 a.m. (Open Rehearsal)
Thursday 'D'—January 8, 8-10
Friday 'A'—January 9, 1:30-3:30
Saturday 'B'—January 10, 8-10

RAFAEL FRÜHBECK DE BURGOS conducting
KEITH LEWIS, tenor (Narrator)
SUSANNE MENTZER, mezzo-soprano (Mary)
GILLES CACHEMAILLE, baritone (Joseph)
LAURENT NAOURI, baritone (Herod)
ROBERT LLOYD, bass (The Head of a Family)
WILLIAM HITE, tenor (Centurion)
ALAIN COULOMBE, bass (Polydorus)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERLIOZ *L'Enfance du Christ*

Sunday, January 11, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

LUTOSŁAWSKI	*Chain* 1
NIELSEN	Wind Quintet
DVOŘÁK	String Quintet in G, Op. 77

Thursday 'C'—January 15, 8-9:55
Friday 'B'—January 16, 1:30-3:25
Saturday 'A'—January 17, 8-9:55

JAMES LEVINE conducting

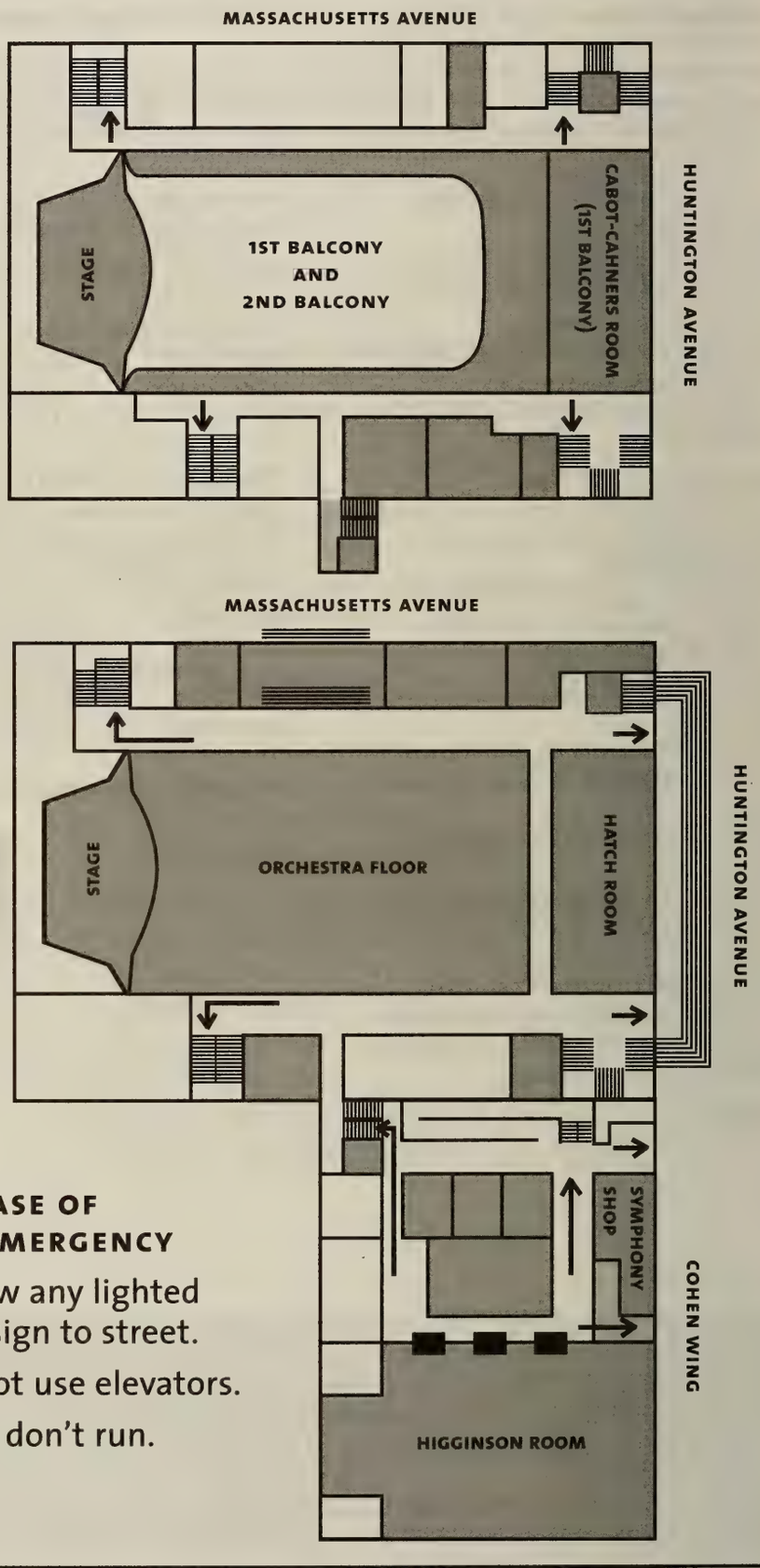
MOZART	Symphony No. 31, *Paris*
CARTER	*Micomicón* (world premiere; BSO commission)
CARTER	Partita
DVOŘÁK	Symphony No. 8

Programs and artists subject to change.

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TTD/TTY (617) 638-9289.

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IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

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BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

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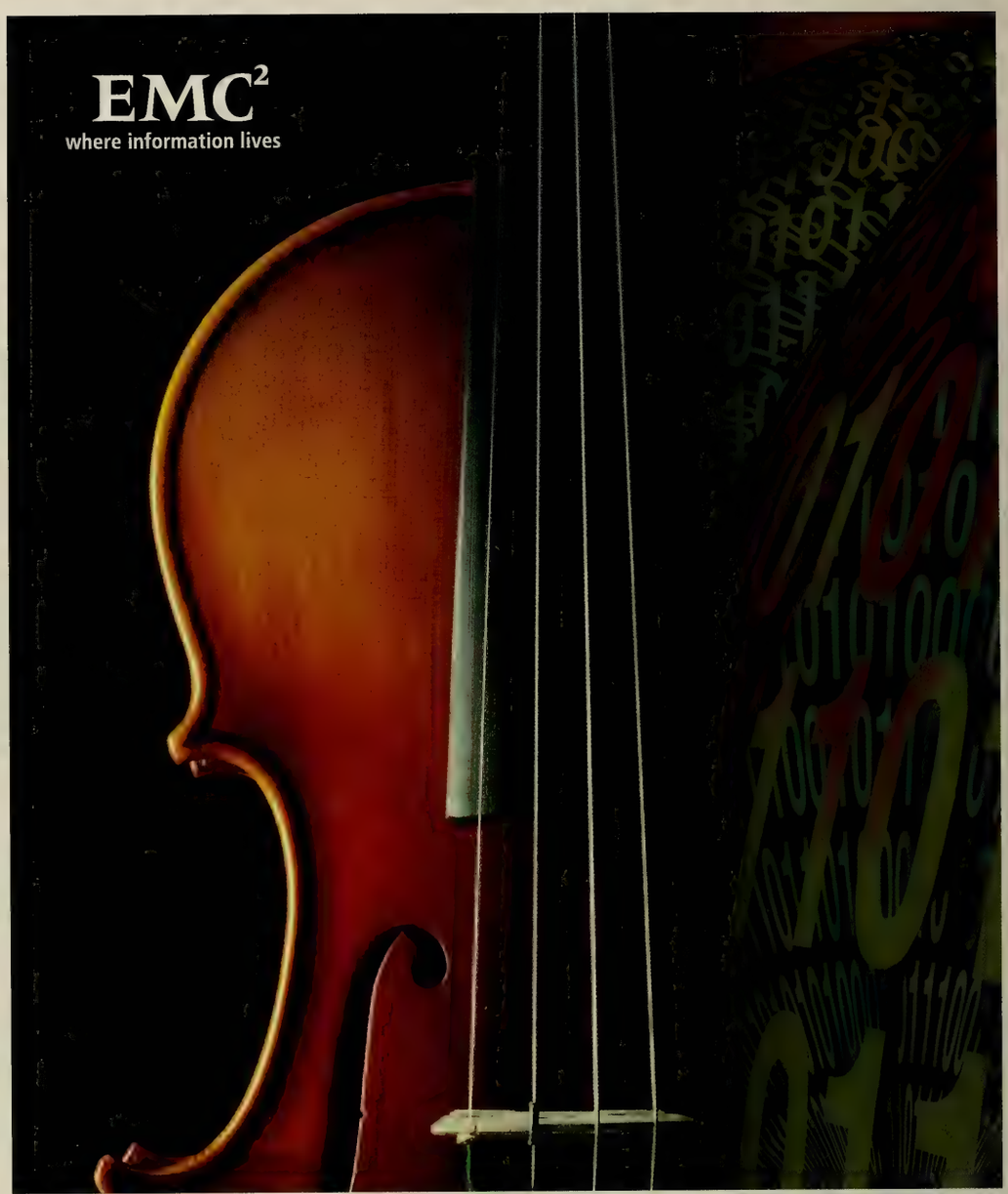
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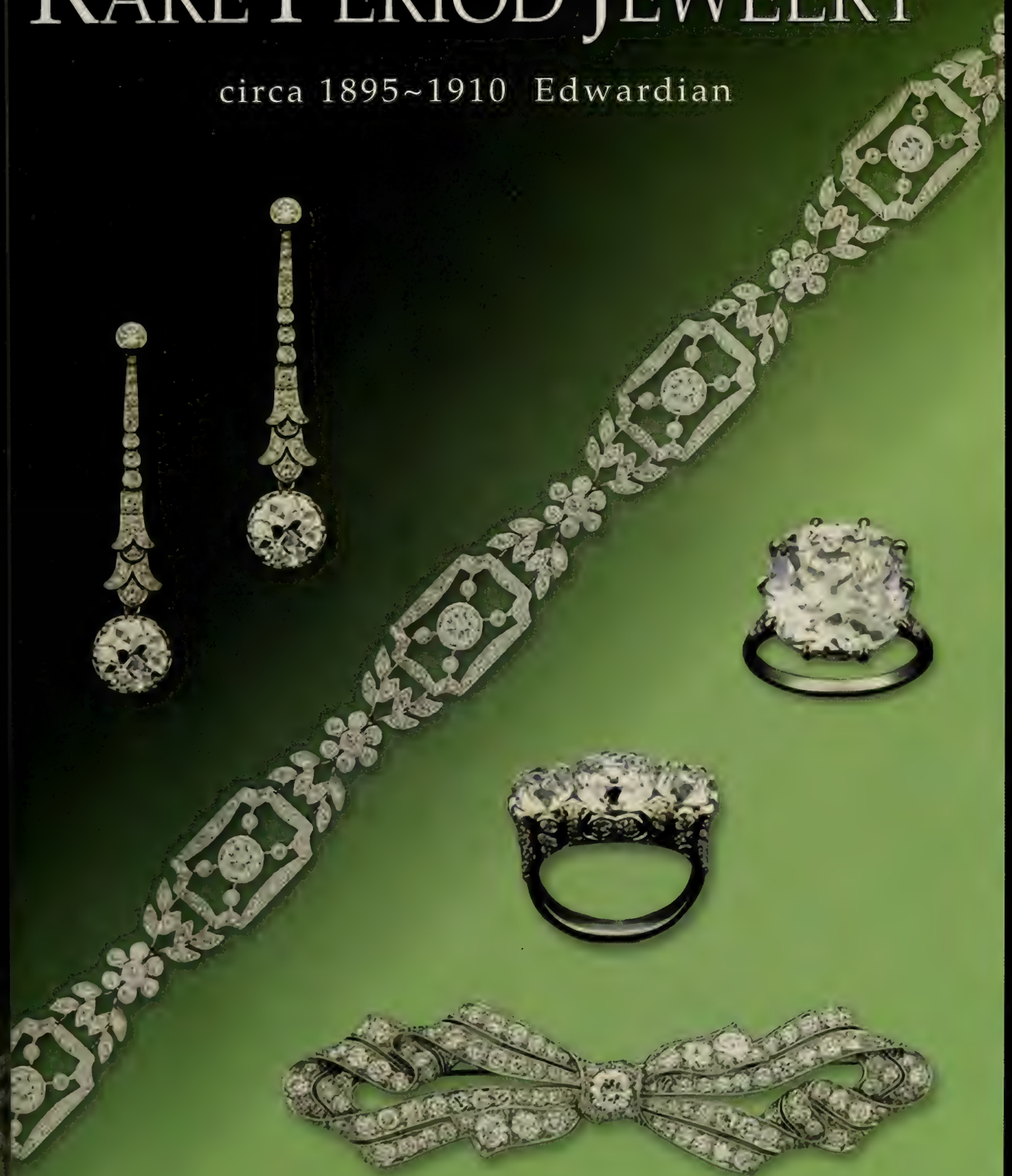
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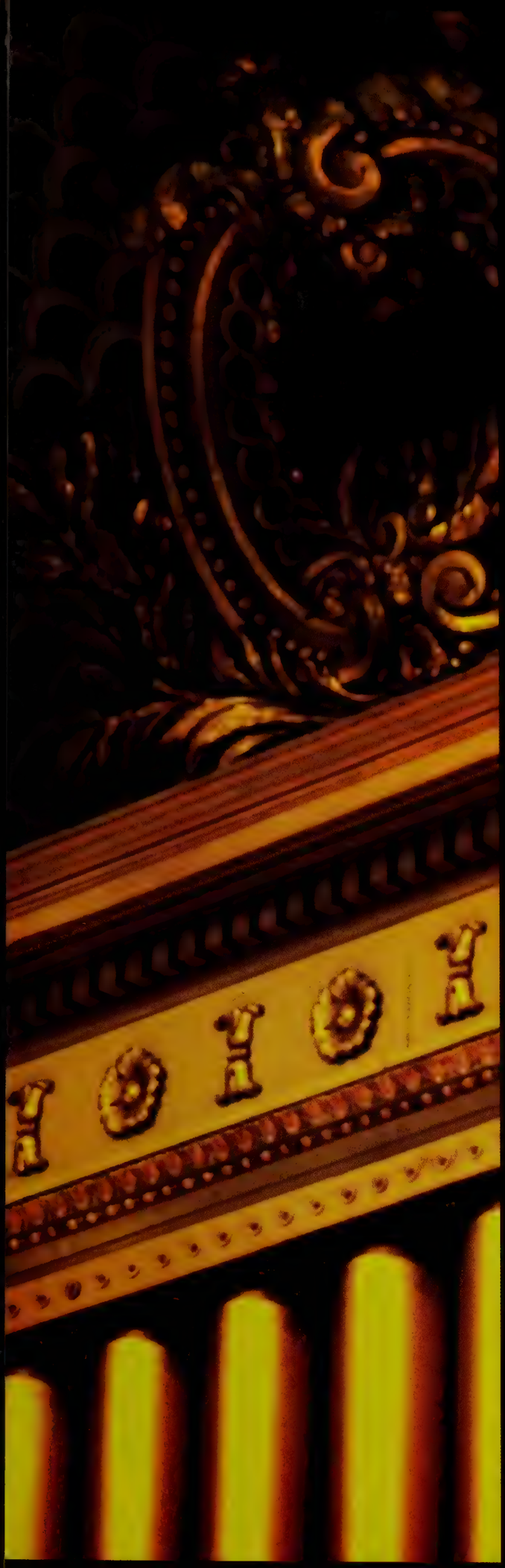
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The appearances this week of the Lincoln Center Jazz Orchestra with Wynton Marsalis are made possible in part by the Elfers Fund for Performing Artists, established in honor of Deborah Bennett Elfers. The Boston Symphony Orchestra gratefully acknowledges Trustee Bill Elfers for this generous gift in honor of his wife, Deborah. Income from this permanent fund in the BSO's endowment is designated for expenses associated with the BSO's engagement of quality guest artists performing in the BSO's subscription season.

Bill and Deborah Elfers are longtime subscribers and supporters of the BSO; they have attended the Friday-evening concerts together for nearly ten years. Bill was appointed a Trustee of the BSO in 2002 and served as a BSO Overseer from 1996 until that time. During Bill's tenure with the Symphony, he has served as a member of the Budget, Development, and Investment committees. With Deborah, he is also an enthusiastic promoter of the BSO's Youth Concerts Series in Symphony Hall.

Deborah's efforts on the BSO's behalf include directing the Business Leadership Association's fundraising efforts as a member of the BSO staff from 1992 to 1995. As a BSO volunteer, Deborah has served on the Annual Giving Committee, chaired the Annual Fund's Higginson Society dinner, and hosted Higginson Society events. Most recently she has, with other key volunteers, organized the Leadership Mentoring Initiative, collaborating with the Boston Symphony Association of Volunteers to involve people in the BSO's artistic, educational, and community outreach programs. Deborah is a graduate of the New England Conservatory of Music, where she studied voice; she now serves on the Conservatory's Board of Trustees.

Bill and Deborah continue generously to support the BSO in many ways. They are members of the Higginson Society of the BSO Annual Fund, have endowed several seats in the first balcony of Symphony Hall, and have attended Opening Night at Symphony and Opening Night at Pops as Benefactors for the past several years. Said Bill of their support for the BSO, "I've greatly enjoyed combining a lifelong love of music with the privilege of supporting and providing volunteer service to the Boston Symphony, the world's greatest orchestra organization."

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, BSO Publications Associate Robert Kirzinger discusses Wynton Marsalis's *All Rise*. In January, BSO Director of Program Publications Marc Mandel discusses Berlioz's *L'Enfance du Christ* (January 8-10), Robert Kirzinger discusses Mozart, Elliott Carter, and Dvořák (January 15-17), former BSO Director of Publications Michael Steinberg discusses Debussy, Berg, and Shostakovich (January 21-24), and Helen Greenwald of the New England Conservatory discusses Kurtág, Schumann, and Brahms (January 29-31). This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

For Holiday Giving—
BSO Members on Compact Disc

Don't forget that compact discs featuring BSO members make excellent holiday gifts. The latest arrivals in the Symphony Shop feature cellist **Jonathan Miller** and pianist Randall Hodgkinson in their second volume of Beethoven Cello Sonatas, on Centaur Records (No. 1 in F, Opus 5, No. 1, and No. 5 in D, Opus 102, No. 2, plus Beethoven's Vari-

ations for cello and piano on "Bei Männern, welche Liebe Fühlen" and "Ein Mädchen oder Weibchen" from *Die Zauberflöte*); principal trumpet **Charles Schlueter** with pianist Deborah DeWolf Emery in music of Robert Suderburg, Jean Hubeau, and Paul Hindemith, on Kleos Classics; and bass trombonist **Douglas Yeo** performing on serpent and contrabass serpent, with assisting artists including BSO wind players, Gloriae Dei Cantores, and Berlioz Historical Brass, on the album "Le Monde du Serpent" on the Berlioz Historical Brass label.

In addition, the **Boston Symphony Orchestra** is itself featured on two recent releases: André Previn's Violin Concerto, with violinist Anne-Sophie Mutter and the BSO under Previn's direction, on Deutsche Grammophon, a performance recorded in concert at Symphony Hall in October 2002; and on the soundtrack to the movie *Mystic River*, with music composed by Clint Eastwood and also featuring the Tanglewood Festival Chorus, on Malpaso/Warner Brothers Records. These discs and many more are available in the Symphony Shop.

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BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Haydn's Piano Trio in E-flat, Hob. XV:29, Schubert's Piano Trio in E-flat, D.898, and Schulhoff's Duo for violin and cello (1925) on Friday, December 5, at 8 p.m. at the Peabody-Essex Museum in Salem, and on Sunday, December 7, at 2:30 p.m. at Trinity Church in Newton Center. The performers are Mr. Miller, violinist Sharan Leventhal, and pianist Ran-

On Display in Symphony Hall

The history of Symphony Hall and the Boston Symphony Orchestra is documented throughout the public spaces of Symphony Hall in an exhibit that displays hidden treasures from the BSO Archives, bringing to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall, and its grand opening on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the early formation of the orchestra; the Boston Pops; radio and television broadcasting history; and the use of Symphony Hall as a recording venue. The exhibit also explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series, as well as many non-musical activities including political events, travelogues, movie screenings, and a variety of trade shows. Shown at left is a 1900 photograph of pianist Harold Bauer, a frequent soloist with the BSO between 1900 and 1937 (photo by Gessford). At right is a 1936 charcoal drawing by Gerome Brush of Richard Burgin, the BSO's concertmaster from 1920 to 1962.





The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue and Huntington Avenue corridors, and on the first balcony along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

dall Hodgkinson. Tickets are $24, with discounts for students and seniors. For more information call (617) 964-6553.

The New England Brass Band, under the direction of its music director, BSO bass trombonist Douglas Yeo, will present three Christmas concerts in the Boston area—on Sunday, December 7, at Arlington Street Church, Boston, at 3 p.m.; on Sunday, December 14, at Wilmington Congregational Church, Wilmington, at 3 p.m.; and on Saturday, December 20, at the Free Christian Church, Andover, at 7 p.m. For further information and directions, please visit www.newenglandbrassband.org, the New England Brass Band's website.

Ronald Knudsen leads the New Philharmonia Orchestra in "Holiday Traditions," the ensemble's annual musical celebration of some of the world's holiday traditions, on Sunday, December 14, at 4 p.m. at the First Baptist Church in Newton. This year's celebration features Youth Pro Musica as well as the chorus from Umana/Barnes School in East Boston and children from the Islamic Center in Hopkinton. Tickets are $10 ($5 students and seniors). For more information please visit www.newphil.org or call (617) 527-9717.

Chorus *pro Musica* Performs Berlioz's "L'Enfance du Christ" on Period Instruments Thursday, December 11, at 8 p.m.

As part of the Berlioz bicentennial celebrations, Boston audiences will have the opportunity to hear contrasting performances of Berlioz's *L'Enfance du Christ*. Prior to the BSO's performances on January 8, 9, and 10, Chorus *pro Musica* under its music director Jeffrey Rink will perform *L'Enfance du Christ* on period instruments on Thursday, December 11, at 8 p.m. at the Mission Church (Basilica of Our Lady of Perpetual Help), 1545 Tremont Street in Boston. Mr. Rink will conduct the work following many of Berlioz's own theatrical directions, and performance on period instruments—in fact the first North American performance of the work on period instruments—will provide a rare opportunity to hear *L'Enfance du Christ* as Berlioz himself might have heard it in 1854. Preceding the performance will be a 7 p.m. lecture given by world-renowned Berlioz authority Hugh Macdonald (a frequent guest lecturer and annotator for the BSO). Following the concert there will be a "birthday party" reception, in the Parish Room, for donors and subscribers. The soloists include mezzo-soprano Gigi Mitchell-Velasco as Mary, baritone David Kravitz as Joseph, bass John Ames as Herod and the Father, and tenor Rockland Osgood as the Narrator. Tickets are $50, $35, and $20, and discounts are available. For tickets or more information, please visit www.chorusprom usica.org or call (617) 267-7442.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

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BOSTON SYMPHONY ORCHESTRA 2003-2004

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Sudbury

Nestled into a wooded hillside, this New England homestead is surrounded by over 11 private acres with stone walls, rolling fields and a pond. While parts of the house date back the 18th century, the main residence has been restored and updated including a step down living room, first floor master suite, and in ground pool. Contact Ellie Sonis or Neal Balboni.



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Preface for a Blues Odyssey

by Judith Tick

Twelve-times-two books in the *Odyssey*. *Twelve Gates to the City*. Twelve bars to the blues. Twelve movements in *All Rise*. Wynton Marsalis has given us a tone poem with epic ambitions. In his own detailed program notes which follow this brief preface, he writes how this work fulfills his quest to integrate jazz practice with large-scale forms, and classical practice with swing and jazz improvisation. He describes the wide variety of international styles and genres he has incorporated into the mix and the massing of musical forces at his command: a symphony orchestra, a large chorus, his own extraordinary jazz orchestra. He believes in the underlying universality of music's many languages and the synergy of different traditions blending with and into one another. The hero of this tale is not Antiquity's warrior doing battle, but Modernity's composer, setting in motion a global conversation.



Duke Ellington, who was, according to Wynton Marsalis, "the world's most prolific composer of blues, blues of all shapes and sizes"

In one sense each work of art belongs only to itself. Yet it is also worth thinking about how such a work as *All Rise* has come to be written now, and what it says about us as American listeners. The composer depends upon the blues to organize the whole because in *All Rise,* the classic twelve-bar blues, with its three lines of four bars each, converts into twelve movements organized into three sections of four movements each. (Was the other parallel to the classic four-movement design of a European symphony also intended?) Marsalis's apotheosis of the blues form reflects the iconic status the genre now commands in our national culture.

In the *Norton Anthology of African American Literature*, the editors state that "to term a poem or work of fiction a 'blues piece' or to note blues influence within it is to associate it with modern black American vernacular expression at its finest." Throughout the last century the blues has inspired poets (like Langston Hughes), artists (like Romare Bearden), and novelists (like Toni Morrison, Alice Walker, and Ralph Ellison, the latter particularly beloved by Marsalis). In this context *All Rise* bears witness to the impact of two important African American cultural explosions, the Harlem Renaissance of the 1920s, which gave us Bessie Smith, Louis Armstrong, and Duke Ellington, and the African American Renaissance of the 1960s and '70s, which embraced blues and jazz as wellsprings of identity. Yet here is the irony: the more the blues has come to embody a black aesthetic, the more universal its domain.

All Rise raises old arguments only to demonstrate how much we have deconstructed them. During the 1920s, the coalescing decade for jazz, a new term—"symphonic jazz"—was coined in order to describe attempts to fuse this new music with European classical forms. Keeping in mind such earlier precedents in the pioneering compositions of the famous jazz-band leader, James Reese Europe, Gershwin's *Rhapsody in Blue*, which premiered on Lincoln's Birthday 1924 as an "experiment in modern music," still endures as the most famous example. Even so, the term "symphonic jazz" among music historians can still recall the condescension of the classical-music establishment, which then treated jazz as a kind of "folk" or, worse, "primitive" music waiting to be civilized into "art." But music often transcends the limits of the words around it. So for some eighty years the energy released by such artistic exchange has fueled the train of our

national musical experience, as succeeding generations of composers (like William Grant Still, Duke Ellington, Charles Mingus, and Gunther Schuller, who coined the term "third stream" in 1957 to promote a more insightful synthesis of both) have traveled through the crossroads of jazz and classical music. While sometimes a musician boards that train at one end, and sometimes at the other, Marsalis has managed the trick of doing both. Why else ask a symphony's violin section (in the fourth movement) to play "very quirky, crisp, and grooving"? Perhaps because he knows that American listeners bring decades of awareness to his project, he has made *All Rise* a tour de force for his way of hearing.

Today jazz historians and critics often refer to Marsalis as a "neoclassicist." That term, a relative newcomer to jazz criticism, generally refers not only to his compositions and performance styles but also to his interpretations of jazz history and the trajectories he believes it follows. The Lincoln Center Jazz Orchestra (LCJO) often honors in its repertory choices those composers who represent a jazz "canon" of past masterworks and achievement. Standing in the forefront of Marsalis's patrimony are Louis Armstrong and Edward "Duke" Ellington. The extent to which Marsalis draws on his New Orleans roots and Ellington's pioneering approach to tone color and to harmonies can clearly be heard in *All Rise*.



James Reese Europe (seated at piano, at right)—a significant figure in the transformation of orchestral ragtime to jazz—with Europe's Society Orchestra, c.1914

But that is not the whole story. Marsalis's approach to jazz history has generated a fierce debate among musicians and critics. What place is made for innovation and the avant-garde and individualistic maverick artists who, in rejecting tradition, can stir up the American love of the "outlaw"? Who is "conservative"? Who is "progressive"? Like our national politics, the shaping of historical narratives, especially about precious musical legacies such as jazz, often get mired in polarizing language. Where does *All Rise* fit in such a climate? Perhaps a larger view of the "neoclassic" label can offer a different perspective on these arguments—arguments that just may be older than they seem.

"Neoclassicism" emerged as an international movement in classical music in the 1920s, when its most prominent practitioner, Igor Stravinsky, (allegedly) abandoned the radicalism of his youth. ("Back to Bach," the critics said of the movement as a whole.) In the United States, Stravinsky's champion, Aaron Copland, while bending neoclassicism to his own purposes, followed Stravinsky in prioritizing tonality or key-centered music in one way or another. The polemics that engulfed Stravinsky in the 1920s and still affect Copland's best-known compositions even today are not that dissimilar from the contemporary critiques surrounding neoclassic jazz. From this historical vantage point, "Neoclassic Jazz" seems like a second-wave phenomenon, one emerging from a characteristically American context and still awaiting its own complex historical narrative.

All Rise fits into this larger view of neoclassicism's role in the evolution of modern American music. Not surprisingly, we hear the fingerprints of Stravinsky, particularly in Marsalis's handling of asymmetric rhythms and his fluid approach to harmony as well. (He occasionally runs through key signatures as if they were chord changes in a jazz

chart.) The formal allusions shift from choral cantata, to stylized dance, even to concerto—with the improvisational subset of jazz players sometimes behaving like Bach's soloists in the *Brandenburg* Concertos. In the neoclassical tradition, *All Rise* traverses an eclectic range of sources to encompass oratorios, Ellington's large-scale works (which he sometimes called "tone parallels"), Copland's ballets, and perhaps even Dizzy Gillespie's passion for Afro-Cuban rhythms.

Finally, a word about the philosophy behind *All Rise*, which Marsalis describes as the product of a decade-long spiritual and creative odyssey. Not for nothing do we live in a musical culture where, as children of Beethoven's Ninth, we receive symphonies as "sermons in tone"—to borrow a phrase from the 19th-century American conductor Theodore Thomas. Jazz similarly commands a wide range of meanings. Whether in the juke joint or concert hall, American listeners can respond to the aura of miracle hovering over a music that emerged from profound oppression. Today we embrace jazz as a metaphor for democracy in ways that reflect our times. Our contemporary keywords—like "diversity," "world music," and "multiculturalism"—have, over the past twenty years, changed the sonic landscape of our civic sensibilities. We bring to the experience of *All Rise* our belief in pluralism and our access as musical consumers to an overwhelming array of musical styles and messages. With the power to click the control wand faster than we breathe, perhaps we listen to Marsalis's virtuosic juxtapositions—often switching on a dime—with open-eared tolerance and appreciation for the coherence imposed upon them.

Many years ago the American pragmatist John Dewey wrote, "In the degree to which art exercises its office, it is also a remaking of the experience of the community in the direction of greater order and unity." All the more reason to embrace the serious joy of *All Rise*, when at the end of this monumental work, the choral congregation's ecstatic music yields to an unexpected pop-song coda, paying homage to New Orleans (and perhaps the founding father of the blues, W.C. Handy). There is nothing incongruous about this to American listeners steeped in the emotional contradictions and transcendent ironies of the blues aesthetic. We have traveled our own odyssey through twelve movements of music offering up many gates of entry into the city of hope, where political dissonance yields to musical understanding. The music reaches out and puts its arms around us: "Oh don't you run, baby, don't you run from me."

Judith Tick, a Matthew University Distinguished Professor in the Department of Music at Northeastern University, is the author of *Ruth Crawford Seeger: A Composer's Search for American Music* and co-author, with Gail Levin, of *Aaron Copland's America: A Cultural Perspective*.

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MARSALIS *All Rise*

Jubal Step
A Hundred and a Hundred, a Hundred and Twelve
Go Slow (But Don't Stop)
Wild Strumming of Fiddle

PAUSE

Save Us
Cried, Shouted, then Sung
Look Beyond
The Halls of Erudition and Scholarship
(Come Back Home)

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Tanglewood

BOSTON POPS

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Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

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Expressbrown Local
Saturday Night Slow Drag
I Am (Don't You Run From Me)

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NAGUANDA MILLER, soprano
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BRIAN ROBINSON, tenor
ROBERT HONEYSUCKER, bass-baritone

Texts begin on page 22.

Wynton Marsalis's appearances this week are supported by the Elfers Fund for Performing Artists, established in honor of Deborah Bennett Elfers.

This week's Tanglewood Festival Chorus performances are supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

Educational outreach activities associated with the performances of Wynton Marsalis's "All Rise" have been generously supported by a gift from Catherine and Paul Buttenwieser.

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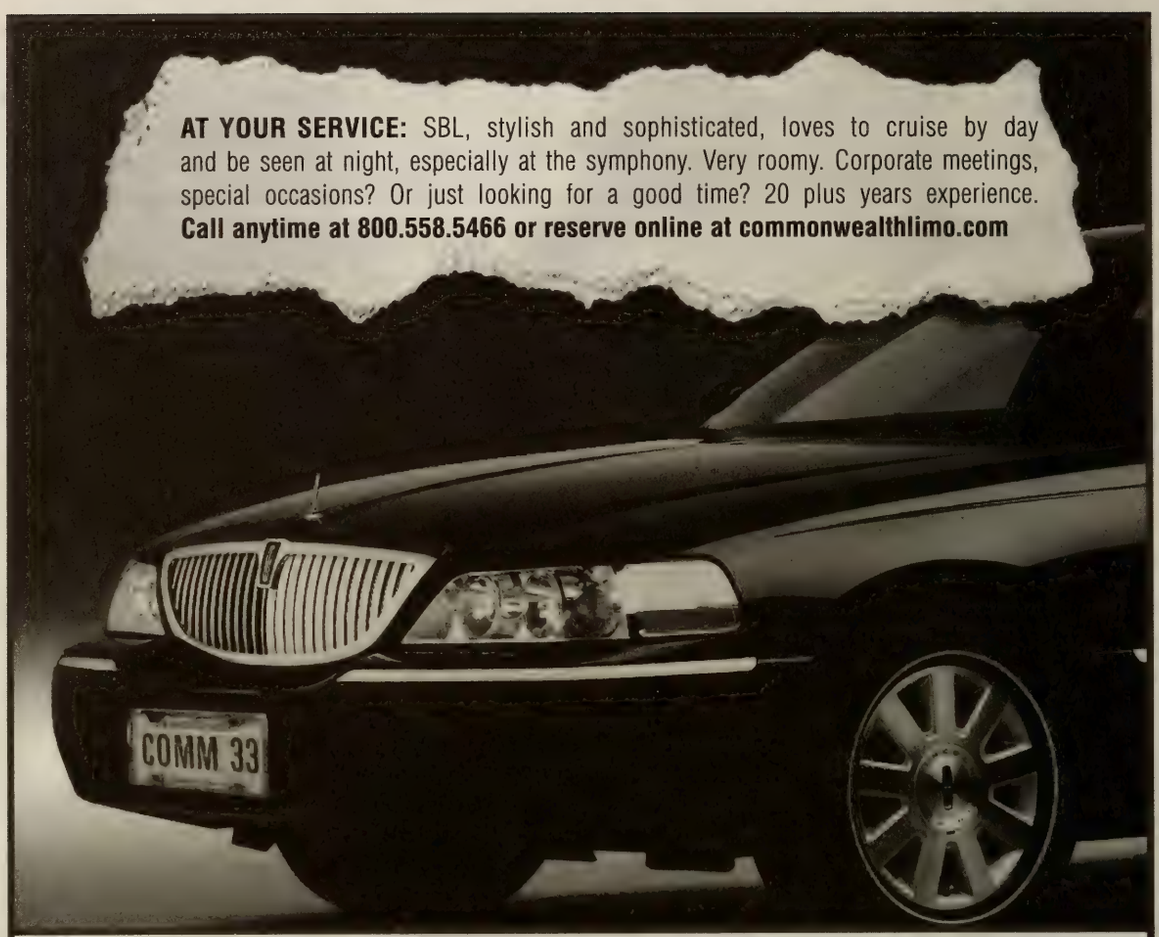
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Wynton Marsalis
All Rise



Wynton Marsalis was born in New Orleans on October 18, 1961, and currently lives in New York City, where he serves as Artistic Director of Jazz at Lincoln Center. He was commissioned by Kurt Masur and the New York Philharmonic to compose All Rise *in 1999. The work was given its world premiere on December 29, 1999, in Avery Fisher Hall, New York City, by the New York Philharmonic, Kurt Masur, music director, the Lincoln Center Jazz Orchestra with Wynton Marsalis, and the Morgan State University Choir, Dr. Nathan Carter, director. These are the first performances by the Boston Symphony Orchestra. The score calls for jazz orchestra, chorus, and a symphony orchestra consisting of three flutes (third doubling piccolo); three oboes (third doubling English horn); three clarinets (first doubling E-flat clarinet and third doubling bass clarinet); three bassoons (third doubling contrabassoon); four horns; three trumpets; three trombones; tuba; timpani; percussion (anvil, bass drum, bass marimba, bongos, cabasa, cowbell, crash cymbals, flexatone, glockenspiel, small hand drum, sandpaper, small bass drum, snare drum, suspended cymbal, tambourine, four tom-toms, wood block, xylophone, China boy cymbal, shaker, low drums, and ethnic tambourine), and strings. Mr. Marsalis has provided the following note about his recent work.*

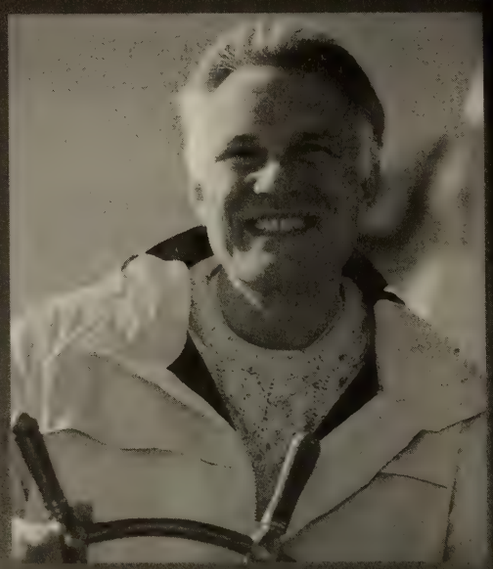
The 20th century has been the century of communication. The 21st will be the century of integration. Now, the global community is becoming more of a reality. But it was already real some 100 years ago to the first jazz musicians in New Orleans, Louisiana. New Orleans was a major port and, as such, people from all over the world freely traversed the city. The great pianist and composer Jelly Roll Morton said, "We had all nations in New Orleans, but with the music, we could creep in close to other people." Finally, the world is so small that we don't need music to creep in close to other people: they are close. The larger question of the moment is "What do we have to say to each other?" I guess by now we've figured out that the world isn't going to end tomorrow, so the search is on.

When we finally find each other, the heat of recognition will cause our souls to rise. We will be truly at home in the world. *All Rise* celebrates togetherness and ascendance, in the context of the blues. The blues has elements of folk musics from all over the world. The blues is a system of harmony, a rhythm, a set of textures, a melodic attitude. The blues is an attitude towards life, which celebrates transcendence through acceptance of what is. Ain't no use in cryin' over spilled milk when you could be cleaning it up. It's gonna spill again, you gonna clean it again, and what you do between the spillin' and cleanin' is your very own business.

All Rise is structured in the form of the blues, 12 movements to the 12 bars. It is separated into three sections of four movements; each section presents different attitudes about the uncontrollable rush of experiences in the quest for happiness. The first four movements are joyous, the second four are more somber and poignant, and movements 9, 10, and 11 are dance movements. Movement 12 is the gospel 6/8 shuffle; a dance, but not in the secular sense.

In some ways, the blues considers the secular and sacred experiences to be twins. This drives us crazy, because we always want a clear "right" and "wrong," but that's just not how life goes. The actual, unpolarized nature of life is really brought home through art. For example, Mahalia Jackson, the most spiritual of gospel singers, imitat-

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ed and idolized the singing of Bessie Smith, the most low-down and vulgar of blues singers. This piece has elements of everything from the didgeridoo, ancient Greek music, fugue, the New Orleans funeral cadence, the fiddler's reel, the clavé, the naningo, the American popular song, Eastern and Near-Eastern scales, and plain old down-home ditties, but I don't strive to combine many different styles in a "world-music" type of mélange. I only try to hear that they are the same.

Jubal Step—We are created in joy, and we love to create. The main theme is a little riff my great-uncle used to sing when I was a boy.

A Hundred and a Hundred, a Hundred and Twelve—The joy of play; sometimes absurd, but always entertaining. This is based on a little chant that my son sang for about two hours on a train ride.

Go Slow (But Don't Stop)—From the cradle to the grave, everyone loves love, gettin' it, and givin' it. They been tryin' to stop it for years, but it just keeps going.

Wild Strumming of Fiddle—We discover that we can do things, and get carried away. We can't make up our mind and stick to one thing. We want it all. Then we get confused, and think that it's all about us.

Save Us—Chaos. After you've done it, it's too late. Ain't no use in beggin'. But the name of the Lord will be found on everybody's lips in time of crisis. Oh, yes.

Cried, Shouted, then Sung—A New Orleans funeral, with the trombones, which is always our funeral instrument, because they play so loud. The tuba delivers the sermon, which is entitled "Just Deliver the Message," and then the choir sings about the bitter ironies of exploitation.

Look Beyond—Pastoral in nature, *Look Beyond* is concerned with redemption through sacrifice, and sacrifice comes in many forms—from Jesus' most celebrated sacrifice, to the simple sacrifice of a point of view.

The Halls of Erudition and Scholarship (Come Back Home)—What they teach there is not necessarily what you want to know, but what you need to know. And no judgment: you can always come back home. As we say in the band, "Don't run away from it, run towards it."

El "Gran" Baile de la Reina—We love to have a good time with each other. And dancing is the purest expression of our physical selves. At least the purest you can conduct in public.

Expressbrown Local—Everybody loves trains. And with its chugging, pulling,



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shaking, shuffling, and galloping, the train will always be the ultimate dancing machine. Whether it's the Japanese bullet train, the subway, or the ol' "Rio Grande Galloping Goose," a train is trying to get somewhere, and that's all.

Saturday Night Slow Drag—Need we say more?

I Am (Don't You Run from Me)—God's love is what calls us to rise to the complete fulfillment of who we are. Our choice determines the extent to which we will rise, and the act of rising itself is thanks for His love, which is the source of our life and creativity.

No matter what we choose, we will rise. That's just what we do out here. In the words of the great author and segregationist William Faulkner, "I believe man will not merely endure: he will prevail." Coming from the other side of the field, Brother John Estes said, "Now the sun's gonna shine in my back door some day, Now the wind's gonna rise, gonna blow my blues away, Now I went to the railroad and looked up at the sun, If the train don't hurry, gonna be some walkin' done."

—Wynton Marsalis

This note originally appeared in the program book of the New York Philharmonic and appears courtesy of the New York Philharmonic. Copyright New York Philharmonic.

More . . .

For further reading, begin with Wynton Marsalis himself. A gifted writer, he has published several books, including *Sweet Swing Blues on the Road* (Norton, 1994) and *Marsalis on Music* (W.W. Norton & Co., 1995), the latter based on his PBS series about jazz, which included a collaboration with Seiji Ozawa and the Tanglewood Music Center Orchestra in the summer of 1994 at Tanglewood. An early "credo"—"What Jazz Is–and Isn't," by Marsalis, originally published in the *New York Times*, July 31, 1988—is reprinted in *Keeping Time: Readings in Jazz History*, edited by Robert Walser (Oxford University Press, 1999). A fascinating anthology of essays by writers, historians, and musicians about the wider meanings of jazz can be found in *The Jazz Cadence of American Culture*, edited by Robert G. O'Meally (Columbia University Press, 1998). This includes an interview with Marsalis on the topic of Duke Ellington and essays by Stanley Crouch and Albert Murray, two leading cultural critics whose influence Marsalis frequently acknowledges. Also relevant is *The Norton Anthology of African American Literature*, edited by Henry Louis Gates, Jr., and Nellie Y. McKay (W.W. Norton & Co., 1997). Additional information on *All Rise*, and related subjects, is available as part of the BSO's Online Conservatory on the BSO's web site, via a link from the orchestra's home page at www.bso.org.

Wynton Marsalis and the Lincoln Center Jazz Orchestra have recorded *All Rise* with Esa-Pekka Salonen conducting the Los Angeles Philharmonic, the Paul Smith Singers, the Northridge Singers of California State University at Northridge, and the Morgan State University Choir (Sony Classical). Marsalis's vast discography also includes a recently issued eight-CD series entitled "Swinging Into The 21st," covering, as his website www.wyntonmarsalis.net states, "music by composers from Jelly Roll Morton to Stravinsky to Monk." As a precedent for *All Rise*, one also needs to mention Marsalis's monumental oratorio *Blood on the Fields*, which took the vast topic of slavery as its subject and won the Pulitzer Prize in 1997 (Sony Jazz).

—Judith Tick

ALL RISE

I. Jubal Step
Ah Zum.

II. A Hundred and a Hundred, a Hundred and Twelve
A hundred and a hundred, a hundred and twelve.
A hundred and a hundred, a hundred and twelve.
A hundred and a hundred, a hundred and a hundred
and a hundred and twelve.

* * * * *

V. Save Us
(*Moans, cries, wails, and hollers*)
Comfort me, comfort me
Save us, O Lord
for we know not what we do.
Help us, O Lord
for we know not what we do.
O Lord, have mercy on us
Please Lord, Please Lord
Mercy, Mercy
Forgive me.
Save us, O Lord
for we know not what we do.
Help us O Lord
Set me free.

VI. Cried, Shouted, Then Sung
Our fellow man, break him up, where him stand,
Slap away him open hand, steal him gold and take him land,
Then give him Jesus.
Jesus, save him soul Jesus.
Oh cry his children, hear them cry aloud.
So mock our children, hear them sanctify the lies we've sold.
And that same Jesus come to save our souls.
Ride on, King Jesus.



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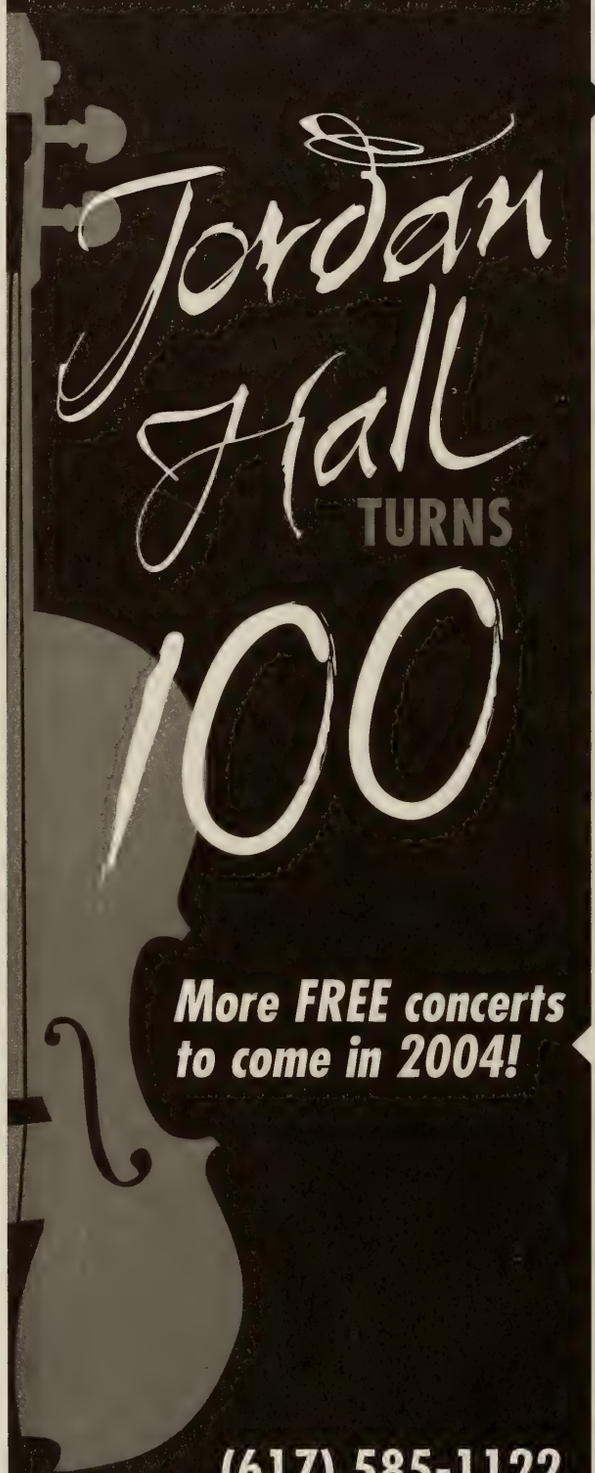
Teach us to be our fellow man, in him in me,
All sing freedom, freedom.
Let it ring, all sing freedom, freedom, was always is and will be.
Freedom, freedom, freedom.
In the name of Jesus be. Beyond.

VII. Look Beyond
Thy will be done on earth as it is in heaven.
Almighty God, thy love is forever healing.
Hosanna in the highest, Hosanna in the highest, Hosanna in the highest,
Hosanna, Hosanna, Hosanna,
Hosanna in the highest
all glory in thy holy hame. Hosanna.
Look beyond, look beyond.
Look beyond, beyond, beyond, beyond, beyond, beyond, beyond, beyond.

VIII. The Halls of Erudition and Scholarship (Come Back Home)
Raise your hands and praise the Lord, Hallelu.
Raise your voice in praise of God, O Hallelu.
Raise your heart to feel the Love of our Lord.
Let God be what God is in you.
Little David come play your harp, And the angels sing.
I hear Gabriel a blowin' his horn, baa-bee-doo-bee,
doo-bee baa-bee doo-bee-doo baa-doo-bee doo-bee doo-bee
God is calling us, "Come back home."
You keep on knockin' but you won't come in,
you just keep walkin' past the house He's in.
He's always home don't you mind what they say,
And not one soul is ever turned away.
Yes, the Lord's always here to hold our hands,
And He say come back and He say come back and
He say come back home.
Come by, Lord, come by, Lord.
Hear me prayin' won't you come by, Lord.
In my deep sorrow did our Lord appear.
A song he giveth me to calm my fears.
Come by, Lord, come by, Lord.
Hear me prayin' won't you come by, Lord.
In His song my soul abides.
In every cry and joyous shout, *"I Am"* presides.
We offered you our song to harmonize, to harmonize, to harmonize.
Our song, healing, come by, Lord, come by, lord,
hear me prayin', won't you come by, Lord.
O my Lordy won't you come by here,
O sweet Jesus won't you come by here.
Save our soul Lordy save our soul, save our soul Lord, save me soul.
Hear me prayin' won't you come by, Lord.
Bleed my song till it sings untrue,
still I'm gonna sing my song in blue.
Glory train coming though.
Help us Lord sing our souls, sing our song.
Yes the Lord's always here to hold our hands,
And he say come back, and he say come back,
and he say come back home.

* * * * *

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XII. I Am (Don't You Run From Me)

I say All Rise, All Rise, All Rise, All Rise, All Rise, All Rise,
and be heard.
And now All Rise, All Rise, All Rise, All Rise, All Rise.
Choose to be.
Oh, hear the cry of God's sweet love call to be, who you are.
All choose, all see, all rise, all be, the love, love of God,
to praise his name.
All Rise, All Rise, give thanks for all life.
Zum, zum, zum, I am, I am, I am.
I am, I am, I am, I am.
Thy will be done, Thy will be done, Thy will be done, Thy will be done,
Lord, comfort me.
I am, I am, I am, I am, All rise.
For the glory of God, for the glory of God,
for the glory of glory of glory of God.
Thy will be done, Lord comfort me.
Look beyond, look beyond, look beyond, look beyond, higher.
Look higher, looker higher, higher, higher, look higher and higher
and I am.
Look beyond, look beyond, All Rise.

Listen up and hear me sing my song
I'ma sing it loud and long.
Oh! But don't you think that you can feel my song,
Lest you comfort me.
You runnin' around, oh you grabbin',
wantin' to buy everything you see.
What's bought won't make you be.
Oh, why don't you tell me why you keep on pushin' me 'round and
knockin' me down.
Cain't you see that I'm gon' rise and rise and, Oh yes!
Our Lord has given us all something that just refuses to die
Open your heart and see.
Then you'll hear the sweet soul of what I sing,
It's for you and for me.
Oh, don't you run, baby don't you run, don't you run from me.

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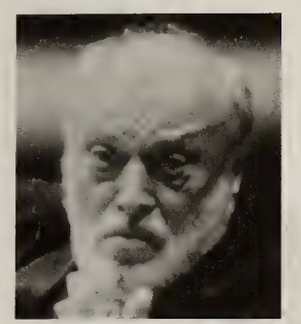
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Kurt Masur



Kurt Masur is well known to orchestras and audiences alike as both a distinguished conductor and humanist. In September 2002, Mr. Masur became music director of the Orchestre National de France in Paris. Since September 2000 he has been principal conductor of the London Philharmonic. From 1991 to 2002 he was music director of the New York Philharmonic; following his eleven-year tenure he was named Music Director Emeritus, becoming the first New York Philharmonic music director to receive that title, and only the second (after the late Leonard Bernstein, who was named Laureate Conductor) to be given an honorary position. The New York Philharmonic established the "Kurt Masur Fund for the Orchestra," which will endow conductor debut week at the Philharmonic in perpetuity in his honor. From 1970 until 1996, Mr. Masur served as Gewandhaus Kapellmeister of the Leipzig Gewandhaus Orchestra, a position of profound historic importance. Upon his retirement from that post in 1996, the Gewandhaus named him its first-ever Conductor Laureate. Mr. Masur is a guest conductor with the world's leading orchestras and holds the lifetime title of Honorary Guest Conductor of the Israel Philharmonic Orchestra. He has received numerous honors, among them the titles of Commander of the Legion of Honor from the French government and New York City Cultural Ambassador from the City of New York; the Cross with Star of the Order of Merit of the Federal Republic of Germany, and numerous honorary doctorates. He is also an Honorary Citizen of his hometown Brieg. Kurt Masur made his United States debut in 1974 with the Cleveland Orchestra; also that year he took the Gewandhaus Orchestra on its first American tour. He made his New York Philharmonic debut in 1981. Engagements in the 2003-04 season include appearances with the Schleswig-Holstein Music Festival Orchestra, the Chicago Symphony Orchestra, a return to the New York Philharmonic in January, and concerts with the Israel Philharmonic and the Dresden Philharmonic. Mr. Masur will give conducting master classes at the Manhattan School of Music and with the Wrocław Philharmonic Orchestra. Highlights of his 2003-04 season with the Orchestre National include three tours; the Paris premiere of Henri Dutilleux's *Sur le Même Accord*; a collaboration with the Conservatoire de Paris and the Cité de la Musique in Bach's *St. John* Passion, a Brahms cycle in Paris concluding with the *German Requiem* in St. Denis; and Franck's *Psyché* in Dresden at the Dresdner Festspiele. Mr. Masur made more than thirty recordings

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with the New York Philharmonic for Teldec Classics. With the New York Philharmonic and Anne-Sophie Mutter he recorded a Grammy-nominated album of Brahms and Schumann and most recently Beethoven's Violin Concerto and two Romances for Deutsche Grammophon. He has made well over 100 other recordings with numerous orchestras, including the complete symphonies of Beethoven, Brahms, Bruckner, Mendelssohn, Schumann, and Tchaikovsky. Born in Brieg, Silesia, in 1927, Mr. Masur studied piano, composition, and conducting at the Music College of Leipzig. He has served as Kapellmeister of the Erfurt and Leipzig opera theaters, Conductor of the Dresden Philharmonic, General Director of Music at the Mecklenburg State Theater of Schwerin, Senior Director of Music at Berlin's Komische Oper, and the Dresden Philharmonic's Chief Conductor. In his capacity as Leipzig Gewandhaus Kapellmeister, he led nearly a thousand performances between 1970 and 1996 and more than 900 concerts on tour. Mr. Masur has been a professor at the Leipzig Academy of Music since 1975. In 1998 he celebrated 50 years as a professional conductor. Several years ago he started his own web site, www.kurtmasur.com. Mr. Masur was a regular guest with the BSO both at Symphony Hall and at Tanglewood from February 1980 through February 1988. In July 2002 he returned to Tanglewood with the New York Philharmonic for his final concerts as that ensemble's music director. His subsequent performances with the Boston Symphony Orchestra at Symphony Hall in April 2003 (leading a program including the world premiere of Sofia Gubaidulina's *The Light of the End*, a BSO commission) and at Tanglewood last July (leading two programs, including the BSO's Tanglewood opener last summer) marked his first concerts with the orchestra since 1988.

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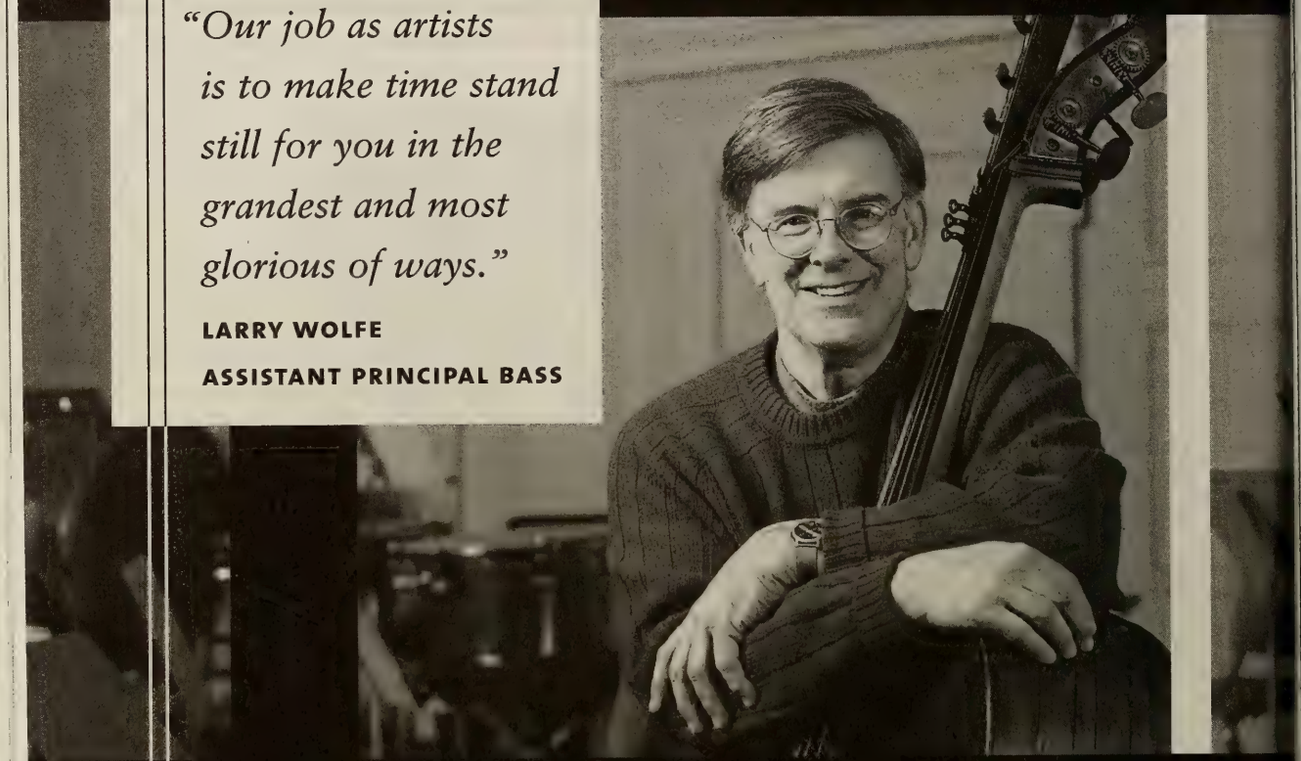
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Under Music Director Wynton Marsalis, the LCJO features a vast repertory, from rare historic compositions to JALC-commissioned works, and spends over half of the year on tour. The music performed by the LCJO also includes compositions and arrangements by Duke Ellington, Count Basie, Fletcher Henderson, Thelonious Monk, Mary Lou Williams, Billy Strayhorn, Dizzy Gillespie, Benny Goodman, Charles Mingus, Sy Oliver, Oliver Nelson, and many others. Guest conductors have included Benny Carter, John Lewis, Jimmy Heath, Chico O'Farrill, Ray Santos, Paquito D'Rivera, Jon Faddis, Robert Sadin, David Berger, and Loren Schoenberg. JALC also regularly premieres works commissioned from a variety of composers, including Benny Carter, Joe Henderson, Benny Golson, Jimmy Heath, Wayne Shorter, Sam Rivers, Randy Weston, Danilo Perez, Joe Lovano, Chico O'Farrill, Freddie Hubbard, Charles McPherson, Marcus Roberts, Geri Allen, Eric Reed, Wallace Roney, Christian McBride, LCJO members Wynton Marsalis, Wycliffe Gordon, Ted Nash, and Ron Westray, and many others. Over the last few years, the LCJO has performed collaborations with many of the world's leading symphony orchestras, including the New York Philharmonic, the Russian National Orchestra, the Berlin Philharmonic Orchestra, the Boston, Chicago, and London symphony orchestras, the Orchestra Esperimentale in São Paolo, Brazil, and others. The LCJO has also been featured in several education and performance residencies in the last few years, including ones in Vienna, France; Perugia, Italy; Prague, Czech Republic; London, England; Lucerne, Switzerland; Berlin, Germany; São Paulo, and elsewhere. Tele-

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vision broadcasts of JALC programs have helped broaden the awareness of its unique efforts in the music world. Concerts by the LCJO have aired in the U.S., England, France, Spain, Germany, the Czech Republic, Portugal, Norway, Brazil, Argentina, Australia, China, Japan, Korea, and the Philippines. JALC has appeared on six "Live From Lincoln Center" broadcasts carried by PBS stations nationwide, most recently in December 2001 with the New York Philharmonic. The LCJO was also featured in a Thirteen/WNET production of "Great Performances," entitled "Swingin' with Duke: Lincoln Center Jazz Orchestra with Wynton Marsalis," which aired on PBS. In September 2002, BET Jazz premiered a weekly series called "Journey with Jazz at Lincoln Center," featuring performances by the LCJO around the world. To date, nine recordings featuring the LCJO have been released and internationally distributed: *All Rise* (2002), *Big Train* (1999), *Sweet Release & Ghost Story* (1999), *Live in Swing City* (1999), *Jump Start* and *Jazz* (1997), *Blood on the Fields* (1997), *They Came to Swing* (1994), *The Fire of the Fundamentals* (1993), and *Portraits by Ellington* (1992). For more information on JALC, please visit www.jazzatlincolncenter.org.

Wynton Marsalis



Wynton Marsalis (*music director, trumpet*) is the Artistic Director of JALC. Born in New Orleans, Louisiana, in 1961, Mr. Marsalis began his classical training on trumpet at age twelve and soon began playing in local bands of diverse genres. He entered the Juilliard School at age seventeen and joined Art Blakey and the Jazz Messengers the same year. Mr. Marsalis made his recording debut as a leader in 1982, and has since made more than thirty jazz and classical recordings, which have won him nine Grammy Awards. In 1983 he became the first and only artist to win both classical and jazz Grammys in the same year; he repeated this feat in the following year. Mr. Marsalis's compositions include *Sweet Release*, *Jazz: Six Syncopated Movements*; *Jump Start*; *Citi Movement/Griot New York*; *At the Octoroon Balls*; *In This House, On This Morning*, and *Big Train*. In 1997, Mr. Marsalis became the first jazz artist to be awarded the Pulitzer Prize in music for his oratorio *Blood on the Fields*, which was commissioned by JALC. In 1999, he released eight new recordings in his "Swinging into the 21st" series and premiered several new compositions, including the ballet *Them Twos*, for a June 1999 collaboration with the New York City Ballet. In December 1999 *All Rise*, commissioned by the New York Philharmonic, was premiered by that orchestra along with the Lincoln Center Jazz Orchestra and the Morgan State University Choir. *All Rise* was released on CD by Sony Classical in October 2002. Recorded on September 14 and 15, 2001, in Los Angeles in those tense days following the tragic events of 9/11/2001, the *All Rise* CD features the LCJO along with the Los Angeles Philharmonic, the Morgan State University Choir, the Paul Smith

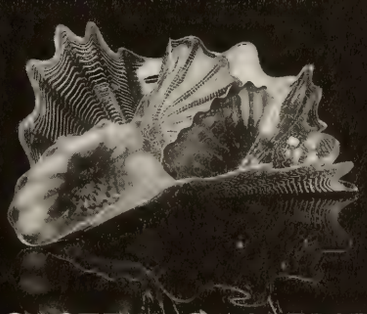
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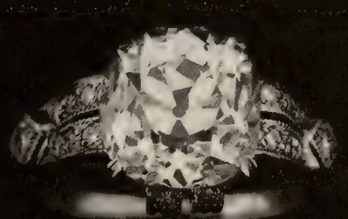
Singers, and the Northridge Singers. Mr. Marsalis is also an internationally respected teacher and spokesman for music education, and has received honorary doctorates from dozens of universities and colleges throughout the U.S. He conducts educational programs for students of all ages and hosts the popular "Jazz for Young People"[SM] concerts produced by JALC. Mr. Marsalis has also been featured in the video series "Marsalis on Music" and the radio series "Making the Music." He has also written two books: *Sweet Swing Blues on the Road* in collaboration with photographer Frank Stewart, and the recently published *Jazz in the Bittersweet Blues of Life* with Carl Vigeland. On March 20, 2001, Mr. Marsalis was named a United Nations Messenger of Peace by UN Secretary-General Kofi Annan. In 2003, Mr. Marsalis signed with EMI's Blue Note Records, joining the impressive roster of the 64-year-old label that has documented the modern and contemporary eras of jazz. He is helping to lead the effort to construct JALC's new home, Frederick P. Rose Hall—the first education, performance, and broadcast facility devoted to jazz, slated to open in fall 2004.

NaGuanda Miller



Making her Boston Symphony Orchestra debut at these concerts, soprano NaGuanda Miller has made her mark in recital and on the concert stage, and has been recognized in numerous competitions, including the Honors Solo Camp at Florida State University, first prizes at the state, district, and regional levels of the Literary Meet, and second place in the Southwest Regional Metropolitan Opera National Council auditions in January 2003. Ms. Miller has been a featured soloist with the Florida State University Singers, directed by Dr. André Thomas, and the Georgia Mass Choir, directed by Rev. Milton Biggham, which led to an appearance in the movie *The Preacher's Wife*. She has also traveled extensively with these groups, performing as soloist in England, Spain, the Bahamas, Vietnam, and throughout the United States. In summer 2000, NaGuanda Miller attended the American Institute of Musical Studies in Graz, Austria, where she performed in several concerts and earning first runner-up honors in the Meistersinger Competition there. She also competed in the Shreveport Opera Singer of the Year 2002 competition and was awarded the Robert J. Murray Prize. Highlights of Ms. Miller's increasingly busy performance schedule include appearances as soloist in David Fanshawe's *Dona Nobis Pacem* in fall 2000; as Michal in Handel's *Saul*; as soloist in the *Soul of America* concerts in Germany with the Berlin Radio Chorus, and, as a member of Austin Lyric Opera's Young Artist Program, Sister Rose in Jake Heggie's *Dead Man Walking* in her Austin Lyric Opera debut. She also performed the role of Pamina in Austin Lyric Opera's educational tour of Mozart's *The Magic Flute* in spring 2003. Ms. Miller recently returned to Tallahassee for appearances as soloist in *Porgy and Bess* concerts with the

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Tallahassee Community Chorus and Tallahassee Symphony under the direction of Dr. André Thomas. This fall she returns to Austin for the role of Liù in Austin Lyric Opera's production of *Turandot* and for her Austin Symphony debut in Handel's *Messiah*. NaGuanda Miller attended Florida State University, where she received bachelor's and master's degrees in voice performance. Although a Tallahassee native, she attended high school in Thomasville, Georgia, where she received her first classical training. This is her Boston Symphony Orchestra debut.

Cynthia Renee Hardy



Mezzo-soprano Cynthia Hardy, a native of Montgomery, Alabama, began her life in the arts at an early age, and blossomed even more when she was awarded a music scholarship to attend Morgan State University. While attending Morgan State, she was a key member of the university's world-renowned choir under the direction of Dr. Nathan Carter. During her tenure with the choir she was afforded many opportunities to travel the United States and abroad, including Spain, Paris, Japan, Bermuda, and the Czech Republic. In spring 2001, while performing with the Morgan State choir, Ms. Hardy's voice caught the ear of Phylicia Rashad, who arranged for Ms. Hardy to audition and star in an off-Broadway, Tony-nominated musical, *Blues in the Night*, at the Alliance Theatre in Atlanta, Georgia. The reviews were so outstanding that in the fall of 2002, she was invited to appear in the show during its run at the Arena Stage in Washington, D.C., and at the Dallas Theatre Center in Dallas, Texas. Ms Hardy has also appeared as soloist in the 2001 recording of Wynton Marsalis's *All Rise* and was invited back to perform the solo in winter of 2003 in Paris. Ms. Hardy is currently writing and recording music in the metropolitan Baltimore area, where she makes her home. This is her Boston Symphony Orchestra debut.

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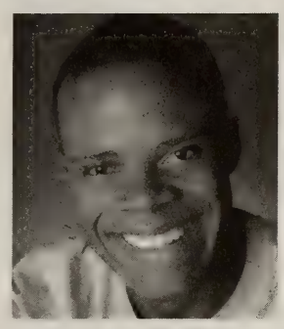
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Brian Robinson



Making his Boston Symphony Orchestra solo debut this week, tenor Brian Robinson is no stranger to Symphony Hall. A longtime member of the Tanglewood Festival Chorus, John Oliver, conductor, Mr. Robinson has performed with the chorus in Boston Symphony Orchestra and Boston Pops concerts at Symphony Hall, Tanglewood, and Carnegie Hall. In the summer of 2002 he was chosen to join Seiji Ozawa in Matsumoto, Japan, to perform in *Peter Grimes* at the Saito Kinen Festival. He also participated in the 2001 BSO European tour with Bernard Haitink. With the TFC, he has sung on the *Mystic River* and *Saving Private Ryan* soundtracks, in addition to many other television and audio recordings conducted by John Williams and Keith Lockhart. Mr. Robinson is also an active member of the Boston professional theater community. He has performed regularly with the Lyric Stage Company, The SpeakEasy Stage Company, and the Wheelock Family Theater. Recent roles include the Mathemagician in *The Phantom Tollbooth*, Brian in *Howard Crabtree's When Pigs Fly*, Jake in *Side Show*, a member of the quartet in *The Will Rogers Follies*, Marshall Wilson in *The Gig*, Count Ludovic/Lieutenant Torasso in *Passion*, Man Number One in *Songs for a New World*, and the Minister in *A New Brain*. Upcoming performances include *The Threepenny Opera* at the New Repertory Theater. A native of New York, Brian moved to Boston after graduating from Yale Univer-



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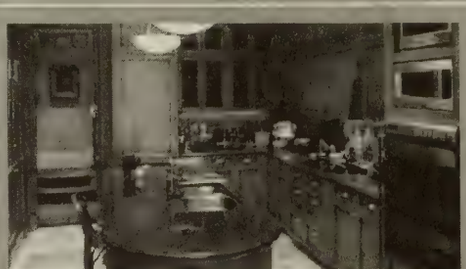
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sity, where he performed in plays and sang with both The Whiffenpoofs and The Baker's Dozen. He received an M.D. from Tufts University School of Medicine and currently works in Boston as a physician/scientist.

Robert Honeysucker



Baritone Robert Honeysucker is recognized internationally for performances in opera, concerts, and recital. His opera performances have included the roles of Amonasro, Germont, Iago, Renato, Rigoletto, and Sharpless, with such companies as Boston Lyric Opera, Connecticut Opera, Delaware Opera, Eugene Opera, Fort Worth Opera, Opera Company of Boston, Sacramento Opera, Tulsa Opera, and Utah Opera. Overseas, he has performed roles including Don Giovanni, Figaro, Sharpless, and Porgy in Auckland, New Zealand; Jake in Berlin, and Dedalus in the world premiere of Paul Earls's *Icarus* at Brucknerfest in Linz, Austria. In addition, he appeared in a series of opera concerts in the Persian Gulf directed by Cesare Alfieri, as well as in numerous concerts in Europe, Australia, and New Zealand. Recent engagements include Vaughan Williams's *Hodie* with the Utah Symphony and Mormon Tabernacle Choir under Keith Lockhart; Beethoven's *Missa Solemnis* with the Northwest Bach Festival and Gunther Schuller; *Elijah* with the Handel & Haydn Society and Christopher Hogwood, and Renato in *Un ballo in maschera* with Boston Academy of Music. Robert Honeysucker has enjoyed many engagements with the Boston Symphony Orchestra, most recently as soloist in Beethoven's Ninth Symphony in 1998, in a performance celebrating Seiji Ozawa's 25th anniversary as the BSO's music director. With the Boston Pops he has appeared as soloist under the batons of John Williams, Keith Lockhart, and Harry Ellis Dickson. He has also appeared with the Pittsburgh Symphony and Michael Tilson Thomas in Ives's *General William Booth Enters into Heaven*; with the Flagstaff Symphony Orchestra in Copland's *Old American Songs*; with the Roanoke and Omaha symphony orchestras in Orff's *Carmina burana*, and with the St.

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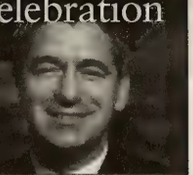
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Louis, Portland (Maine), and Sacramento symphony orchestras. In Japan, he has been featured as soloist with the Tokyo Symphony in Handel's *Messiah* and with the Telemann Chamber Orchestra in Osaka in Bach's *Christmas Oratorio* with conductor Jeffrey Rink. Mr. Honeysucker has been a member of the Bach Aria Group and is a member of Videmus, as well as being a member and co-founder of the Jubilee Trio, which presents American art songs, including those of under-performed African American composers. Robert Honeysucker made his Boston Symphony debut as Keeper of the Madhouse in the orchestra's performances of Stravinsky's *The Rake's Progress* in December 1995, returning as soloist in the BSO's Boston Common performance of Beethoven's Ninth Symphony celebrating Seiji Ozawa's 25th anniversary as music director. His most recent BSO appearance was as soloist in the Kyrie of Beethoven's *Missa Solemnis* for the Symphony Hall Centennial Gala in October 2000.

Lincoln Center Jazz Orchestra
with Wynton Marsalis

Wynton Marsalis, *Music Director, Trumpet*
Seneca Black, *Trumpet*
Ryan Kisor, *Trumpet*
Marcus Printup, *Trumpet*
Ron Westray, *Trombone*
Andre Hayward, *Trombone*
Vincent Gardner, *Trombone*
Wess "Warmdaddy" Anderson, *Alto and Sopranino Saxophones*
Ted Nash, *Alto and Soprano Saxophones, Clarinet*
Walter Blanding, Jr., *Tenor Saxophone*
Victor Goines, *Tenor and Soprano Saxophones, Bb Clarinet, Bass Clarinet*
Joe Temperley, *Baritone and Soprano Saxophones, Bass Clarinet*
Aaron Diehl, *Piano*
Carlos Henriquez, *Bass*
Herlin Riley, *Drums*

Wess "Warmdaddy" Anderson (*alto and sopranino saxophones*) began playing the saxophone at age fourteen. He attended Jazzmobile workshops in Harlem, studied with Frank Wess, Frank Foster, and Charles Davis, and frequented jam sessions led by saxophonist Sonny Stitt at the Blue Coronet. Before entering Southern University, where he studied with clarinetist Alvin Batiste, Mr. Anderson met Wynton and Branford Marsalis. In 1988 he became a member of Wynton Marsalis's Septet, with which he toured and recorded for seven years. He has been a member of the LCJO since it began touring in 1992. As a leader, Mr. Anderson has recorded and released three solo albums entitled *Warmdaddy in the Garden of Swing* (1994), *The Ways of Warmdaddy* (1996), and *Live at the Village Vanguard* (1998). Mr. Anderson is a frequent participant in JALC educational events, and serves on the faculty of the Juilliard Institute for Jazz Studies.

Seneca Black (*trumpet*) was born on April 15, 1978, and was inspired to pursue jazz after being introduced, at age fourteen, to the music of Duke Ellington by Wynton Marsalis. After studying trumpet at the New World School of the Arts in Miami, Florida, Mr. Black moved to New York City to study with master trumpeter Lew Soloff at the Manhattan School of Music. Mr. Black has performed with Chico O'Farrill's Afro-Cuban Jazz Orchestra, the Mingus Big Band, the New York State of the Art Jazz Orchestra, and the Manhattan Jazz Orchestra, and has been a member of the LCJO since 1997.

Walter Blanding, Jr. (*tenor saxophone*) was born on August 14, 1971, in Cleveland, Ohio, to a musical family and began playing the saxophone at age six. In 1981 he moved with his family to New York City, and by age sixteen he was performing regularly with his parents at the Village Gate. Mr. Blanding attended LaGuardia High School for Music & Art and the

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Performing Arts and continued his studies at the New School for Social Research. Mr. Blanding lived in Israel for four years, where he had a major impact on the music scene, inviting great artists such as Louis Hayes, Eric Reed, and others to perform. He also taught in several Israeli schools and toured the country with his ensemble. During this period, *Newsweek* described him as "Jazz's Ambassador to Israel." His first recording, *Tough Young Tenors*, was acclaimed as one of the best jazz albums of 1991. Since then he has performed or recorded with many artists, including Cab Calloway, the Wynton Marsalis Septet, Marcus Roberts, Illinois Jacquet, Eric Reed, Roy Hargrove, and others. His latest release, *The Olive Tree*, features fellow members of the LCJO.

Aaron Diehl (*piano*) was born in 1985 in Columbus, Ohio. His earliest musical experiences came from hearing his grandfather Arthur Baskerville, a noted jazz musician in the Columbus area. He began his formal training at age seven with classical piano lessons and at thirteen began to study jazz with a number of legendary Columbus pianists including Mark Flugge, Bobby Floyd, and Hank Marr. Mr. Diehl has performed with a host of local and regional bands, including the Columbus Youth Jazz Orchestra, Kim Pensyl, Pharez Whitted, Vaughn Wiester, and the Columbus Jazz Orchestra. In 2002 he was named one of the outstanding piano soloists at JALC's *Essentially Ellington* High School Jazz Band Competition and Festival. In the summer of 2003, Mr. Diehl was invited to play with the Wynton Marsalis Septet on their summer tour in Europe. He is now enrolled at the Juilliard School in



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Just as girls need to analyze chemical compounds, read poetry in Spanish, and understand evolution, girls need to experience the practicalities inherent in becoming responsible adults. It is this full and broad exposure to the world that leads girls to independence.

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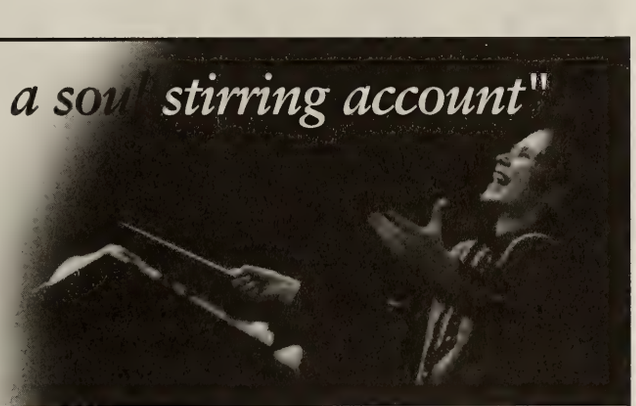
the Jazz Studies program and studies under Kenny Barron, as well as Oxana Yablonskaya in the classical division.

Vincent Gardner (*trombone*) was born in Chicago in 1972 and raised in Virginia. His family had a strong musical background, including his mother, his brother, and his father, Burgess Gardner, a trumpeter and music educator who has been very active on the Chicago music scene since the 1960s. Singing in church from an early age, Mr. Gardner began playing piano when he was six, switching to the violin, saxophone, and French horn before finally deciding on the trombone at age twelve. He became interested in jazz while attending high school, and upon graduating went on to Florida A&M University in Tallahassee and the University of North Florida in Jacksonville. In college, he took a summer job performing with a jazz band at Walt Disney World in Orlando, where he caught the ear of Mercer Ellington, who hired him for his first professional job. After graduating in 1996, he moved to New York to pursue his professional career. Mr. Gardner has performed, toured, and/or recorded with the Duke Ellington Orchestra, Bobby McFerrin, the Count Basie Orchestra, Frank Foster, the Glenn Miller Orchestra, Chaka Kahn, A Tribe Called Quest, Nancy Wilson, McCoy Tyner, Nicholas Payton, Illinois Jacquet, Wynton Marsalis, Tommy Flanagan, Marcus Roberts, Matchbox 20, Jimmy Heath, Lauryn Hill, and others. He has been a member of the LCJO since 2000.

Victor Goines (*tenor and soprano saxophones, B-flat clarinet, and bass clarinet*) was born and raised in New Orleans. He received his bachelor of music education degree from Loyola University (New Orleans), and his master of music degree from Virginia Commonwealth University. Mr. Goines serves as the Director of the Juilliard Institute for Jazz Studies—a collaboration between Jazz at Lincoln Center and the Juilliard School—and serves as Education Consultant to Jazz at Lincoln Center. He has previously served on the music faculties of Florida A & M University, Xavier University, Loyola University, and the University of New Orleans. A member of the LCJO since 1993, Mr. Goines is also an acclaimed solo artist and leads his own quintet. He has made several recordings as a leader, including *Sunrise to Midnight* (2000), *To Those We Love So Dearly* (1999), *Joe's Blues* (1998), and *Genesis*

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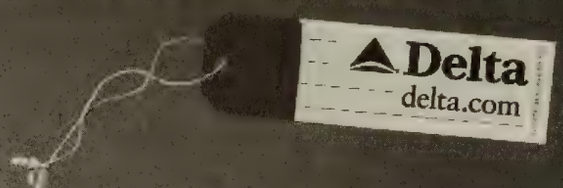
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Larissa Ponomarenko and Yury Yanowsky, Boston Ballet Principal Dancers
Photo: Marty Sohl

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(1992). He has performed and recorded with the Wynton Marsalis Septet, the Ellis Marsalis Quartet, the Wycliffe Gordon Quintet, Marcus Roberts and the Academy of the Ascension, the Smithsonian Masterworks Orchestra, Terence Blanchard, Ruth Brown, Dizzy Gillespie, Lionel Hampton, Freddie Hubbard, James Moody, Dianne Reeves, and a host of other renowned musicians and ensembles in a wide variety of genres.

Andre Hayward (*trombone*) was born in Houston, Texas, in 1973. He started playing trombone and tuba at age eleven, performing in his junior high school jazz band and studying with local trombonists Steve Baxter, Bob Morgan, and Conrad Johnson. Mr. Hayward attended Texas Southern University and landed his first engagement with Roy Hargrove, touring with the trumpeter to Europe. Summers spent performing at Walt Disney World gave him the opportunity to perform with many noted singers, including Joe Williams, Diane Schuur, Eartha Kitt, Rosemary Clooney, and others. Mr. Hayward performed with the late singer/bandleader Betty Carter for five years, and has performed and/or recorded with Illinois Jacquet, Dave Holland, Russell Gunn, Steve Turre, the Mingus Dynasty Big Band, the Ellington Orchestra under Mercer Ellington, and Parliament Funkadelic. He has been a member of the LCJO since 1999. In 2003, Mr. Hayward won the prestigious Thelonious Monk Competition in the trombone category.

Carlos Henriquez (*bass*) was born in 1979 in the Bronx, New York. After having studied classical guitar in junior high school, he started playing bass at the Juilliard School's Music Advancement Program. Mr. Henriquez entered LaGuardia High School of Music & Art and Performing Arts, where he performed in the LaGuardia Concert Jazz Ensemble, which earned first place in the JALC first annual "Essentially Ellington" High School Jazz Band Competition and Festival in 1996, and second place the following year. Mr. Henriquez has performed with artists as diverse as Steve Turre, Eddie Palmieri and Tito Puente, Carlos Santana, and George Benson. He traveled with the LCJO during its twenty-city summer 1998 tour through the United States, Canada, and Japan. Mr. Henriquez was also featured in the LCJO Fall 1998 World Tour, which traveled to thirty-three cities in Europe, South America,

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and the U.S. Since then he has recorded, toured, and performed with artists including Wynton Marsalis, Gonzalo Rubalcaba, Danilo Perez, and Celia Cruz.

Ryan Kisor (*trumpet*) was born on April 12, 1973, in Sioux City, Iowa, and began playing trumpet at age four. In 1990 he won first prize at the Thelonious Monk Institute's first annual Louis Armstrong Trumpet Competition. In 1991 Mr. Kisor enrolled in the Manhattan School of Music, where he studied with trumpeter Lew Soloff. He has performed and/or recorded with the Mingus Big Band, the Gil Evans Orchestra, Horace Silver, Gerry Mulligan, Charlie Haden's Liberation Music Orchestra, the Carnegie Hall Jazz Band, the Philip Morris Jazz All-Stars, and others. As well as being an active sideman, Mr. Kisor has recorded several albums as a leader, including *Battle Cry* (1997), *The Usual Suspects* (1998), and *Point of Arrival* (2000). He has been a member of the LCJO since 1994.

Ted Nash (*alto and soprano saxophones; clarinet*) was born in 1959 in Los Angeles into a musical family—his father Dick Nash and uncle Ted Nash both being well-known jazz and studio musicians. He first came to New York at the age of eighteen, soon thereafter releasing his first album as a leader, *Conception*. He joined the Mel Lewis Jazz Orchestra, an association that lasted for more than ten years. In 1994, Nash was commissioned by the Davos Musik Festival (Switzerland) to compose for a string quartet in a jazz setting. This commission was the inspiration for *Rhyme and Reason*, which was voted one of the top five CDs of 1999 by *Jazz Times* magazine. Besides being a regular member of the LCJO, which he joined in 1997, Mr. Nash has toured Europe with the Carnegie Hall Big Band, and toured and recorded with Marcus Roberts and Joe Lovano. He also can be heard on several acclaimed CDs produced by the Jazz Composers Collective, including those by the Herbie Nichols Project and Ben Allison, as well as recordings by Wynton Marsalis, Wycliffe Gordon, and others. His latest CD, *Sidewalk Meeting*, featuring his new ensemble Odeon, was released in June 2001.

Marcus Printup (*trumpet*) was born and raised in Conyers, Georgia. He had his first musical experiences hearing the fiery gospel music his parents sang in church, and he later discovered jazz as a senior in high school. While attending the University of North Florida on

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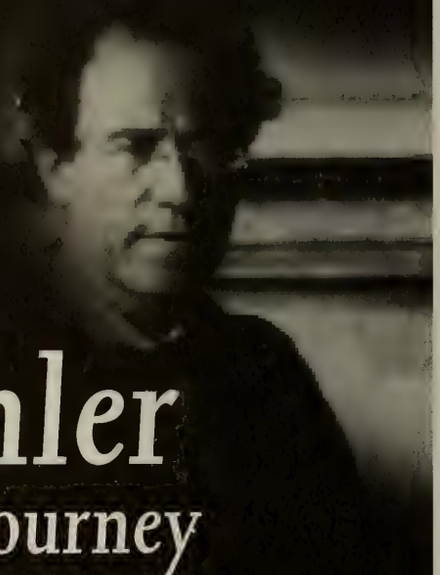
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a music scholarship, he won the International Trumpet Guild Jazz Trumpet competition. In 1991 Mr. Printup's life changed drastically when he met his mentor to this day, the great pianist Marcus Roberts. Mr. Roberts introduced him to Wynton Marsalis, which led to his induction into the LCJO in 1993. Mr. Printup has performed and/or recorded with Betty Carter, Dianne Reeves, Eric Reed, Cyrus Chestnut, Wycliffe Gordon, and Mr. Roberts, among others. Mr. Printup has recorded four solo records: *Song for the Beautiful Woman*, *Unveiled*, *Hub Songs*, and *Nocturnal Traces*. He made his screen debut in the 1999 movie *Playing by Heart* and recorded on the film's soundtrack.

Herlin Riley (*drums*) was born into a musical family in New Orleans, Louisiana, and began playing the drums at age three. He was a member of Ahmad Jamal's band from 1984 through 1987, and has performed and/or recorded with Dianne Reeves, Marcus Roberts, Dr. John, Harry Connick, Jr., George Benson, Steve Turre, and the Clayton Brothers, among others. His theater experience includes playing in *One Mo' Time* and *Satchmo: America's Musical Legend.* In the spring of 1988 he joined Wynton Marsalis's Septet, with which he toured and recorded for six years. He appeared on the cover of the April 1995 issue of *Modern Drummer* and is featured in an instructional video, "New Orleans Drumming Ragtime and Beyond–Evolution of a Style." Mr. Riley has performed regularly with the LCJO since it began touring in 1992. He has recently released a recording as a leader, *Watch What You're Doing*, which features fellow LCJO members.

Joe Temperley (*saxophones*) was born in Scotland and first achieved prominence in the United Kingdom as a member of Humphrey Lyttelton's band from 1958 to 1965, which toured the U.S. in 1959. In 1965 he came to New York City, where he performed and/or recorded with Woody Herman, Buddy Rich, Joe Henderson, Duke Pearson, the Jazz Composer's Orchestra, Thad Jones-Mel Lewis Orchestra, and Clark Terry, among many others. In October 1974 he toured and recorded with the Duke Ellington Orchestra as a replacement for Harry Carney. Mr. Temperley played in the Broadway show *Sophisticated Ladies* in the 1980s, and his film soundtrack credits include the *Cotton Club*, *Biloxi Blues*, *Brighton Beach Memoirs*, *When Harry Met Sally*, and *Tune In Tomorrow*, composed by Wynton Mar-

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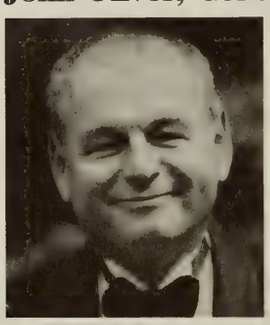
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salis. Mr. Temperley is a mentor and a co-founder of the FIFE Youth Jazz Orchestra program in Scotland, which now enrolls seventy young musicians ages seven to seventeen playing in three full-size bands. Mr. Temperley has released several albums as a leader, including *Nightingale* (1991), *Sunbeam and Thundercloud* with pianist Dave McKenna (1996), *With Every Breath* (1998), and *Double Duke* (1999) with several fellow LCJO members. He is an original member of the LCJO and serves on the faculty of the Juilliard Institute for Jazz Studies.

Ron Westray (*trombone*) was born on June 13, 1970, in Columbia, South Carolina. He began studying piano at age five and was introduced to the trombone at age eleven. In 1991, while studying at South Carolina State University, Mr. Westray met Wynton Marsalis and Marcus Roberts in a Columbia jazz club and soon joined the Marcus Roberts Septet for several recordings and national tours. Mr. Westray received his B.A. in Trombone Performance from South Carolina State University and his master's degree from Eastern Illinois University. Mr. Westray toured Europe as a member of the group Jazz Futures II in the summer of 1992. In addition to leading his own ensembles and working as a sideman, Mr. Westray recorded a widely acclaimed album with fellow LCJO trombonist Wycliffe Gordon entitled *Bone Structure*. He first performed with the LCJO in 1993. He currently serves as lead trombonist and frequently contributes new compositions and arrangements.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. It gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall, and it will give a special concert of its own in May 2004 at Jordan Hall in Boston. The Tanglewood Festival Chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Seiji Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams. With Bernard Haitink and the BSO they have recorded Ravel's *Daphnis et Chloé* and Brahms's Alto Rhapsody and *Nänie* for Philips. Their recordings with Seiji Ozawa include Mahler's Second, Third, and Eighth symphonies, Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's *The Miraculous Mandarin*, all on Philips; Beethoven's Choral Fantasy, on Telarc; Mendelssohn's incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Berlioz's Requiem, Fauré's Requiem, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. Mr. Oliver made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

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Phyllis Benjamin
Michele M. Bergonzi
Jenifer Lynn Cameron
Emily Anderson Chinian
Jane R. Circle
Lisa Conant
Mary Egan Cramer
Christine Pacheco Duquette
Shauna Fallihee
Sandra Ferreira
Karen Ginsburg
Bonnie Gleason
Isabel M. Gray
Kathy Ho
Laura Mennill
Renee Dawn Morris
Kieran Murray
Kimberly Pearson
Laura Stanfield Pritchard
Melanie W. Salisbury
Johanna Schlegel
Pamela Schweppe
Joan P. Sherman

Mezzo-sopranos
Betty B. Blume
Abbe Dalton Clark
Betsy Clifford
Lauren Cree
Diane Droste
Katherine Barrett Foley
Paula Folkman
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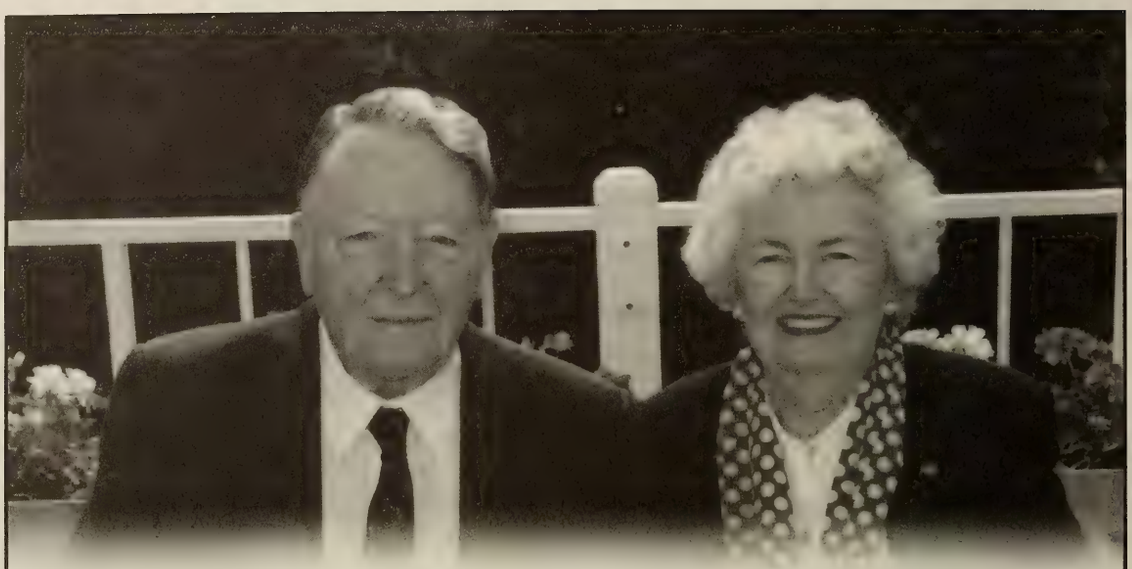
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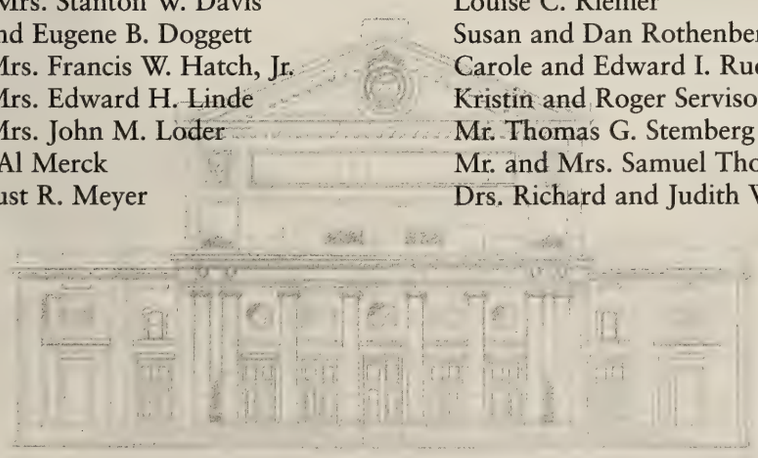
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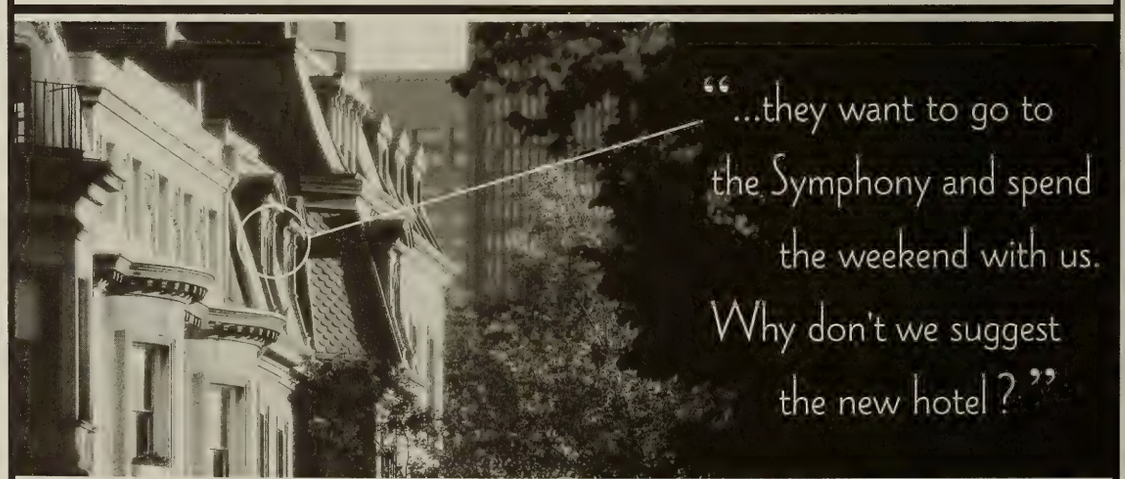
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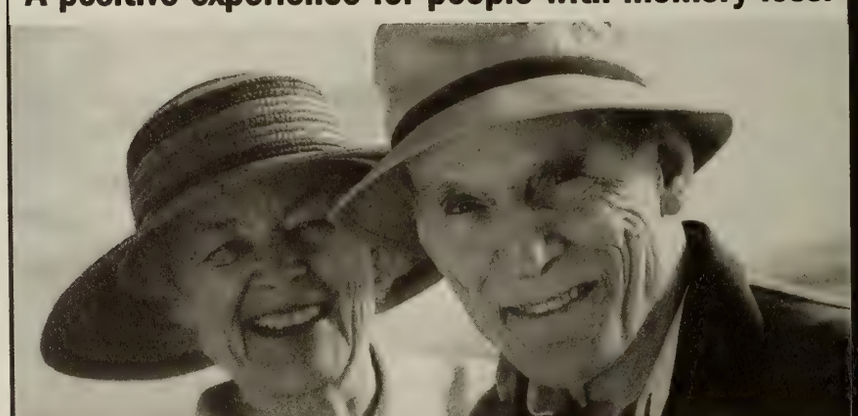
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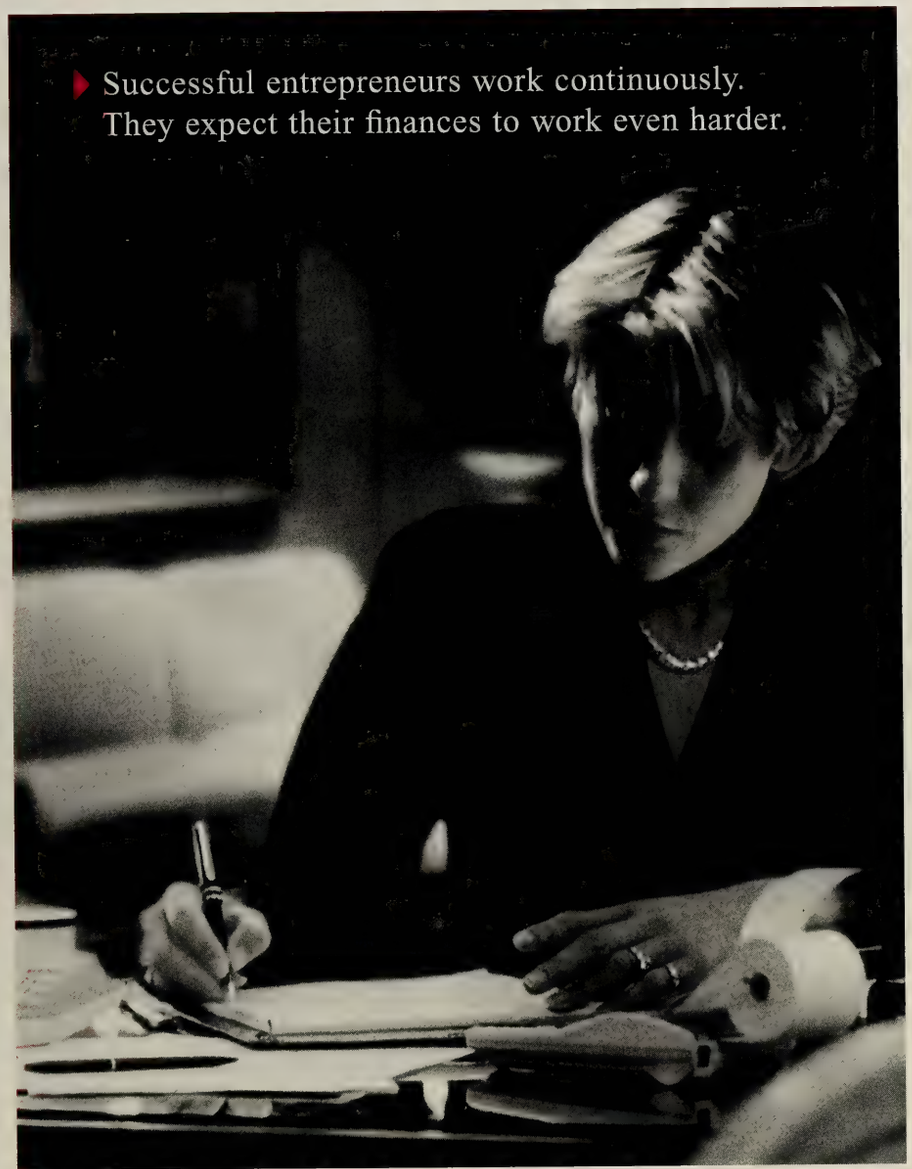


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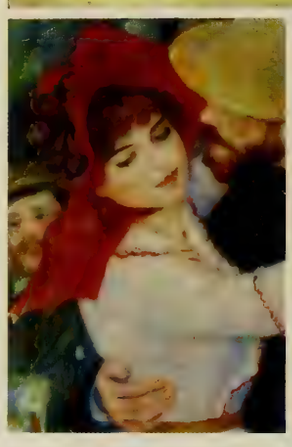
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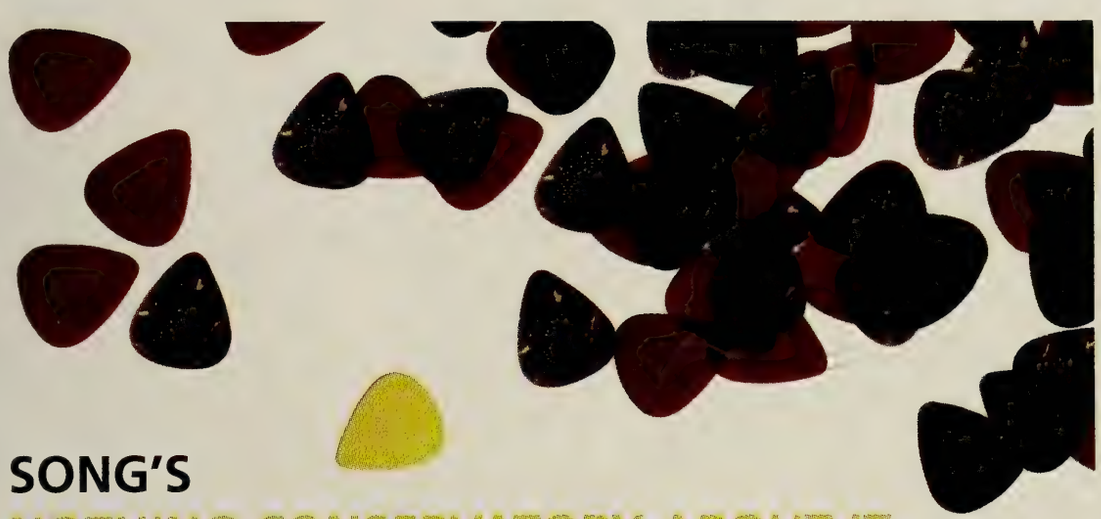
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Rich Warren, *Chicago Tribune*, 6/1/90.

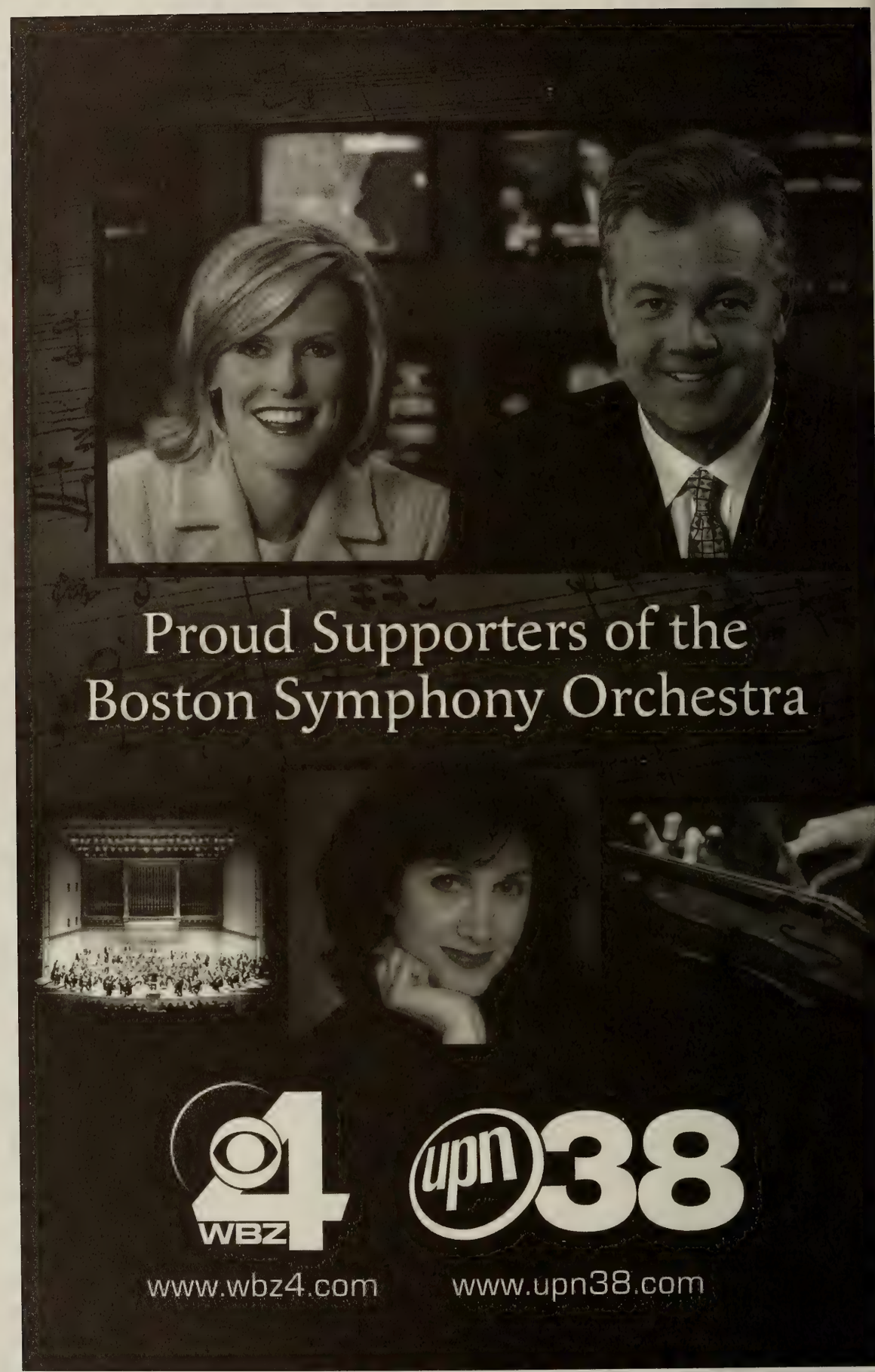
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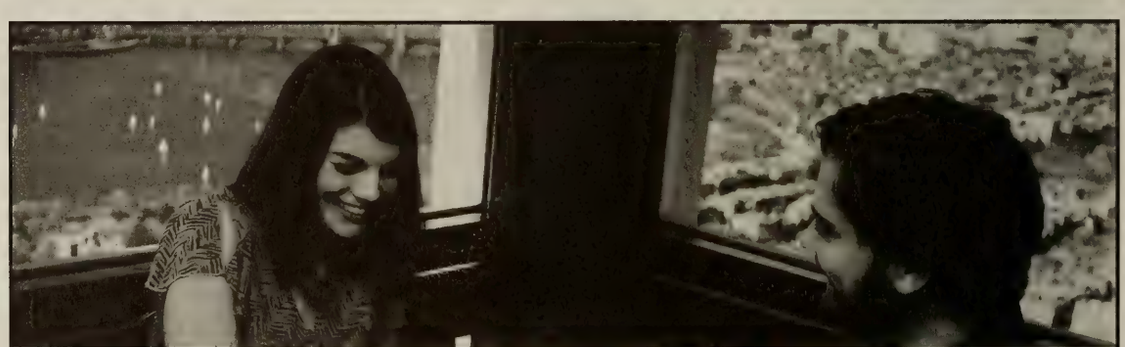
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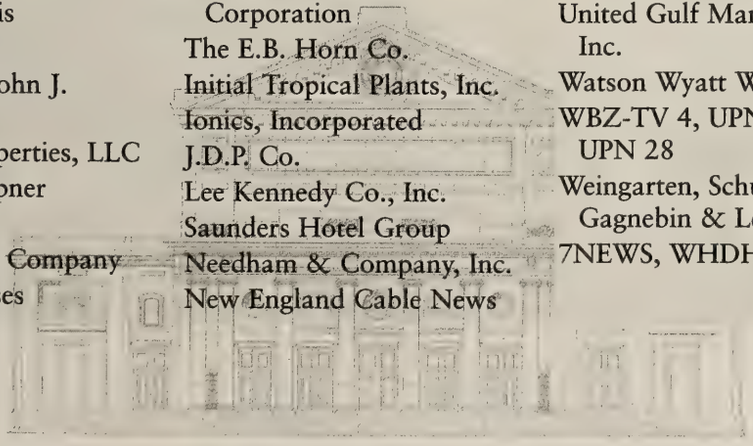
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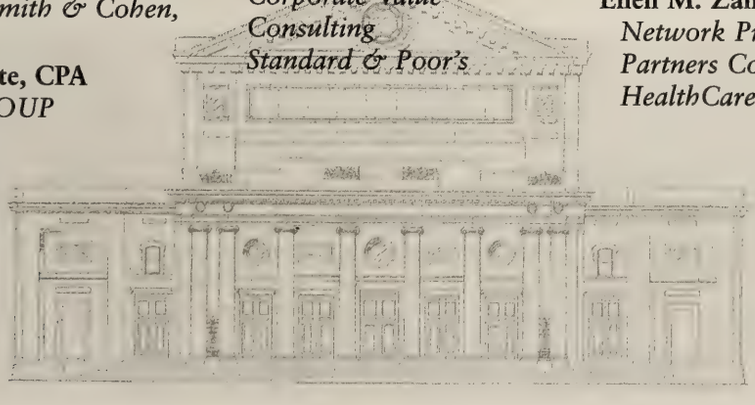
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NEXT PROGRAM...

Thursday, January 8, at 10:30 a.m.
(Open Rehearsal)
Thursday, January 8, at 8
Friday, January 9, at 1:30
Saturday, January 10, at 8

Pre-Concert Talks by
Marc Mandel, BSO Director
of Program Publications

RAFAEL FRÜHBECK DE BURGOS conducting

BERLIOZ — *L'Enfance du Christ*, Sacred trilogy, Opus 25 (Words by Hector Berlioz)

First Part: Herod's Dream

Recitative
Scene I: Nocturnal March
Scene II: Herod's Aria
Scene III: Polydorus and Herod
Scene IV: Herod and the Soothsayers
Scene V: The Stable at Bethlehem: The Virgin Mary and Joseph
Scene VI: The Unseen Angels, Mary, and Joseph

Second Part: The Flight Into Egypt

Overture
The Shepherds' Farewell to the Holy Family
The Repose of the Holy Family

INTERMISSION

Third Part: The Arrival at Sais

Recitative
Scene I: Within the Town of Sais
Scene II: Inside the Ishmaelites' House
Scene III: Epilogue

KEITH LEWIS, tenor (Narrator)
SUSANNE MENTZER, mezzo-soprano (Mary)
GILLES CACHEMAILLE, baritone (Joseph)
LAURENT NAOURI, baritone (Herod)
ROBERT LLOYD, bass (The Head of a Family)
WILLIAM HITE, tenor (Centurion)
ALAIN COULOMBE, bass (Polydorus)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

For the first of his two subscription series this year (the second being the season finale in May), Rafael Frühbeck de Burgos returns for a program celebrating the bicentennial of the birth of Hector Berlioz. Written in stages between 1850 and 1854, *L'Enfance du Christ* ("The Infancy of Christ") is an oratorio for solo voices, chorus, and orchestra. Berlioz led the first performances in Paris in 1854 to effusive audience and critical reception, redeeming, in his eyes, the city that had previously greeted his *La Damnation de Faust* with catastrophic indifference. Like *Faust*, the intimate, soft-spoken *L'Enfance du Christ*—now a holiday-season favorite—is one of Berlioz's unique triumphs.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, the talks begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

Thursday, January 8, at 10:30 a.m.
(Open Rehearsal)
Thursday 'D'—January 8, 8-10
Friday 'A'—January 9, 1:30-3:30
Saturday 'B'—January 10, 8-10

RAFAEL FRÜHBECK DE BURGOS conducting
KEITH LEWIS, tenor (Narrator)
SUSANNE MENTZER, mezzo-soprano (Mary)
GILLES CACHEMAILLE, baritone (Joseph)
LAURENT NAOURI, baritone (Herod)
ROBERT LLOYD, bass (The Head of a Family)
WILLIAM HITE, tenor (Centurion)
ALAIN COULOMBE, bass (Polydorus)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERLIOZ	*L'Enfance du Christ*

Sunday, January 11, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS
LUDOVIC MORLOT, conductor

LUTOSŁAWSKI	*Chain* 1
NIELSEN	Wind Quintet
DVOŘÁK	String Quintet in G, Op. 77

Thursday 'C'—January 15, 8-9:55
Friday 'B'—January 16, 1:30-3:25
Saturday 'A'—January 17, 8-9:55

JAMES LEVINE conducting

MOZART	Symphony No. 31, *Paris*
CARTER	*Micomicón* (world premiere; BSO commission)
CARTER	Partita
DVOŘÁK	Symphony No. 8

Wednesday, January 21, at 7:30
(Open Rehearsal)
Thursday 'A'—January 22, 8-10
Friday 'A'—January 23, 1:30-3:30
Saturday 'A'—January 24, 8-10

ANTONIO PAPPANO conducting
GIL SHAHAM, violin

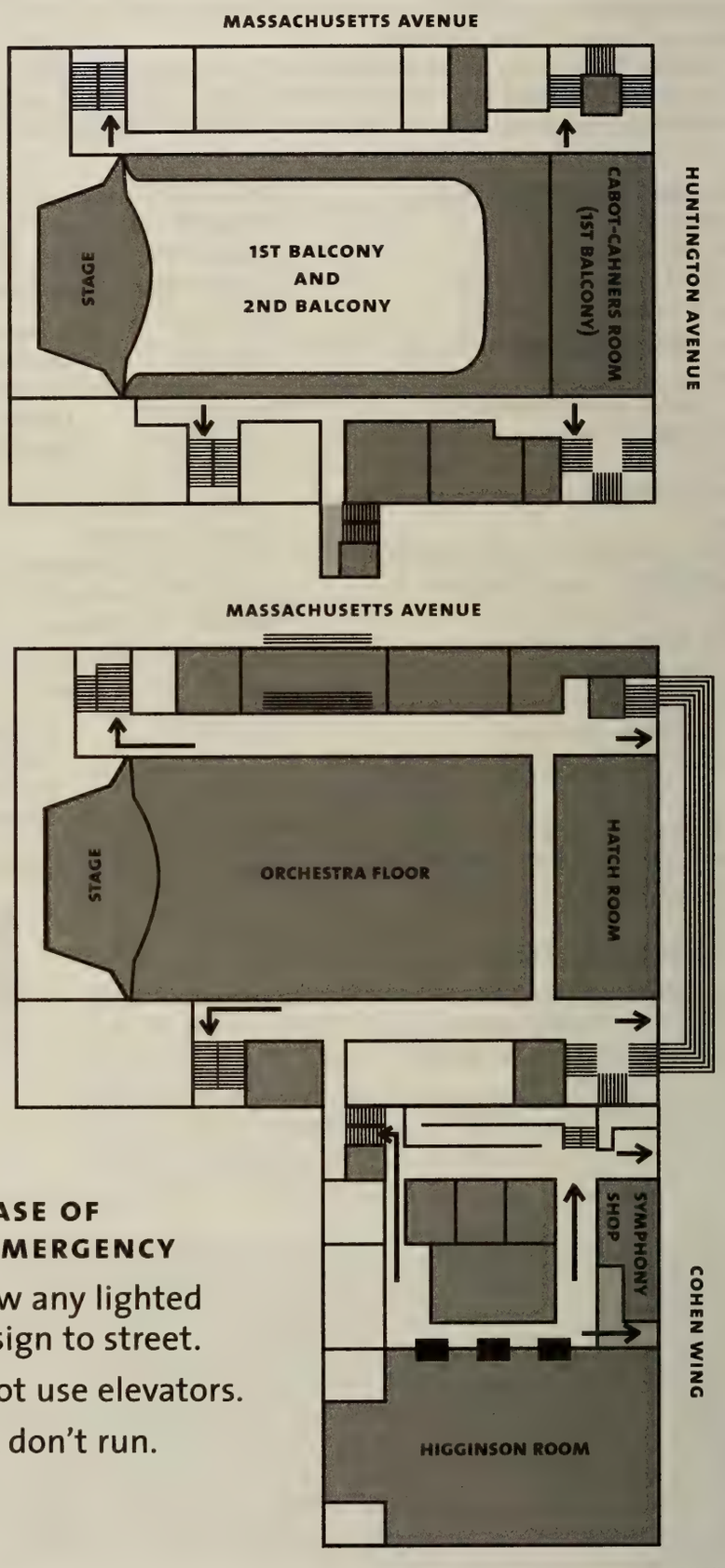
DEBUSSY	*Prelude to The Afternoon of a Faun*
BERG	Violin Concerto
SHOSTAKOVICH	Symphony No. 10

Programs and artists subject to change.

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Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TTD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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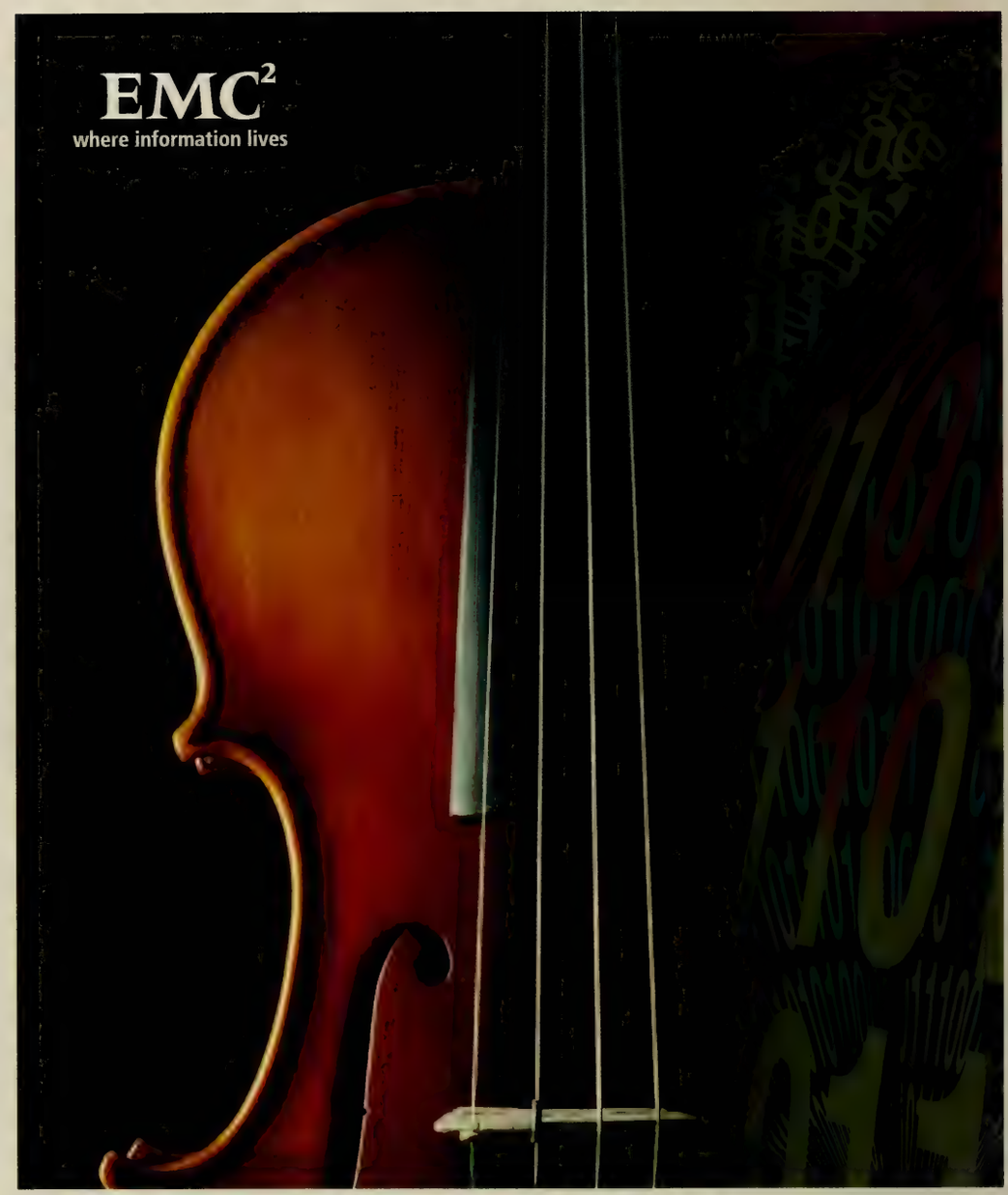
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SCHULHOFF — String Quartet No. 1

Presto con fuoco
Allegretto con moto e con malinconia
Allegro giocoso alla slovacca
Andante molto sostenuto

POST — String Quartet No. 3 (2003)

GOLDSCHMIDT — String Quartet No. 2 in A minor

Allegro molto e con fuoco
Scherzo. Molto allegro quasi presto
Folia. Andante molto tranquillo
Finale. Presto

Ervin Schulhoff (1894-1942)
String Quartet No. 1

At the age of ten, Ervin Schulhoff began studying piano with Jindrich Kaan at the Prague Conservatory. Antonín Dvořák encouraged and guided the young talent's early studies at the Conservatory. Schulhoff would later join the Prague Conservatory faculty in 1929 teaching composition, instrumentation, and score-reading. In addition to musical studies at the conservatories of Vienna, Leipzig, and Cologne, he received private instruction from Max Reger and Claude Debussy. Twice, he was awarded the Mendelssohn prize; first in 1913 for piano and again in 1918 for composition. From 1914 to 1916, during World War I, Schulhoff served in the Austrian army. In his personal diary dated January 8, 1916, he writes: "...July 1914 the madness began. And now we are supposed to be patriots, shout 'hurrah,' and dash off war poems, short stories, and military marches...but the most 'sublime' thing is to be a soldier. The popular cry 'safeguard your culture,' while men are being killed, is for me painfully tasteless. I maintain that the years 1914, 1915, and 1916 are on the lowest human level, and quite frankly make a mockery of the twentieth century. I say this even though I am a soldier myself."

Schulhoff's wartime experiences had broad-reaching effects on his political and artistic associations. In the early post-war years he worked with several contemporary German artists, including George Grosz, Paul Klee, and the Dadaists. At the time, Schulhoff's politics of pacifism, anti-nationalism, and socialism were considered extremely left-wing. In the 1920s and '30s he faced the challenge of balancing the demands of two careers, those of concert pianist and composer. This is poignantly revealed by Ervina Brokesova, a performer working with Schulhoff in the 1924 Festival of the International Society of New Music in Prague: "His [Schulhoff's] rhythmic precision, technical sovereignty, and his earnest effort to explore the imagination of a composer deeply impressed me. I worked very hard since the rehearsals with him were tough, yet there was one thing I could not understand—it was that he never systematically practiced the hardest parts; our rehearsals—which however lasted many hours—were enough for him. Otherwise, he would not have had enough time to compose. At that time in the '20s, he enjoyed his reputation as an excellent pianist, but I am convinced that he could have become one of the greatest pianists in the world if he had wanted it. He owned all the requirements: phenomenal memory, the ability to sight-read flawlessly, innate technical facility, and total composure in all performance situations. His performance was always equally precise and sparkling. But his heart—to my utter regret—belonged exclusively to musical composition."

By the 1930s Schulhoff was very active in communist causes. When the Nazis occupied Czechoslovakia in March 1939, Schulhoff became a target for Nazi persecution on three fronts—as a Jew, a communist, and a composer influenced by the "*entartete*" ("degenerate") characteristics of jazz and the avant-garde. "*Entartete Musik*" was the name given by the Nazis to a wide variety of composers and musical genres as part of their propaganda machine. On June 23, 1941, the day after Germany invaded the Soviet Union—Operation Barbarossa—Schulhoff was arrested by the Nazis; he was then transported to the Wurzburg internment camp in Bavaria. One year later, on August 18, 1942, at age 48, Ervin Schulhoff died in the lager camp.

The String Quartet No. 1 was completed on September 10, 1924, shortly after his Five Pieces for String Quartet. The quartet was later designated "No. 1" by the Universal Edition Publishing House. In 1924 and 1925 both works were respectively

premiered by the Czechoslovak Quartet—to whom Schulhoff dedicated the compositions—at the International Society for Contemporary Music (ISCM). The first three movements of the String Quartet No. 1 are a series of Slavic folk-like dances full of color and rhythmic drive. The energetic rhythmically driven first movement is followed by the melancholic mood of the second movement with a tinge of the grotesque expressed by the viola. The third movement returns to a spirited Slovak dance filled with harmonics and pizzicatti. In stark contrast to these dances like movements, the forth movement is a veiled nocturne drifting into a nether world of existentialism.

—Mark Ludwig
Director, Terezín Chamber Music Foundation

David L. Post (b.1949)
String Quartet No. 3

David L. Post was born in New York City in 1949. He started musical training early, studying cello with Samuel Reiner and Charles Forbes, and composition with Charles Whittenberg and later with Ralph Shapey at the University of Chicago. He also worked with Larry Bell and Lukas Foss, and he holds degrees from the University of Chicago, the New School for Social Research, and Brandeis University. For several years he was a participant in the Chamber Music Conference and Composers Forum of the East at Bennington College. He is a contributing music editor for Dover Publications. Recent honors have included several ASCAP special awards and first prize in the 1996 New England Reed Trio Composition Competition. His work has received wide exposure on WGBH radio in Boston and WNYC in New York City. His orchestral and chamber works have been played and recorded by international organizations including the Czech Radio Symphony Orchestra, the Moravian Philharmonic, and the Salem Philharmonic, among others. *Soundbites*, a recent commission from the Aiolos Collective—an international group of wind players—was premiered in August 2001 to critical acclaim. David Post's music is published by MMB Music, Inc., St. Louis, MO. His discography includes his Symphony No. 1 performed by the Czech Radio Symphony Orchestra under Vladimir Valek, his String Quartet No. 1 performed by the Boston Composers String Quartet, a Concerto for English Horn and Orchestra with soloist Donna Marie Cobert and the Moravian Philharmonic, Vit Micka conducting, and *Soundbites* for nine double reed instruments, recorded by the Aiolos Collective.

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—Robert Kirzinger

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—David Post

Berthold Goldschmidt (1903-1996)
String Quartet No. 2

Berthold Goldschmidt was born in Hamburg, Germany, in 1903, and, having emigrated to London in 1935 in flight from Nazism, died there in 1996 at ninety-three. He was a pianist, composer, and conductor, at age twenty-two serving as assistant to Erich Kleiber for the premiere performances of Berg's *Wozzeck* in 1925. He was also a conductor of the Darmstadt Opera and worked with the Berlin Opera. His first important works included the Passacaglia, Opus 4, the String Quartet No. 1, Opus 8, and his Piano Sonata, Opus 10, which was premiered at the International Society of

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Contemporary Music Festival in Geneva in 1929. An opera, *Der gewaltige Hahnrei* (nowadays acclaimed by many as a standout work of the period), was premiered in Mannheim, but with the rise of the Nazi party, performances scheduled for Berlin in 1932-33 were cancelled. As a Jew, Goldschmidt was excluded from mainstream musical activities and worked only in segregated contexts with Jewish musicians.

Goldschmidt, following an interrogation by the Gestapo, left Nazi Germany in the 1930s, but instead of ending up in Hollywood (like Schoenberg, Weill, Eisler, and others), he went to London, where he lived the rest of his life. He continued to compose and conduct, leading opera and orchestral concerts throughout Great Britain, and began working for the British Broadcasting Service. In 1958, though, he stopped composing, having become disheartened at the lack of reception for his conservatively styled works (in the harmonic vein of Hindemith and Weill), and concentrated on conducting. He resumed his composing career only in the 1980s, and his music experienced a revival in concerts and recordings. This year, many organizations and ensembles (particularly in Germany and the UK) have been celebrating the composer's centenary with performances of his major works, including numerous performances of his concertos for violin, for cello, and for clarinet; excerpts from his operas *Der gewaltige Hahnrei* and *Beatrice Cenci*, and many other works.

Goldschmidt's String Quartet No. 2 (the second of four; he wrote the last in 1992) dates from the difficult period just following his departure from Germany. The composer's program note for the piece follows.

—Robert Kirzinger

The quartet was written in 1936 in London and first performed on 14 July 1953 at a Coronation Concert given by the London String Quartet at the Waterloo Room (Royal Festival Hall), London.

In the opening Allegro molto several themes are developed through kaleidoscopic shifts of key, ending in a quizzical F-sharp. The following scherzo is as relentlessly fast as the preceding movement. Its drive is merciless, almost hunted. Syncopated episodes contrast with the deceptive lyricism of the Trio, which is not allowed to develop normally, but is strangulated. The third movement arises from this tragic background: a chaconne whose title, *Folia*, may recall the ancient dance of that name but is more directly related to the consequences of quite another kind of human *folia*, or madness. The movement's elegiac character is sustained by an unbroken 6/8 rhythm and an uninterrupted sequence of three notes (E, A, and G-sharp) which appears 71 times, first in the viola, then in the cello part, and finally (a last farewell) in the first violin. The finale is again a *perpetuum mobile*. The first theme is ironic in character: it alludes to incidental music to Schiller's *Wilhelm Tell*, which Jürgen Fehling boldly commissioned for his 1933 production at the Berlin Schauspielhaus. (The music was duly performed, but without mention of the composer).

—Berthold Goldschmidt

Hawthorne String Quartet

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The Hawthorne String Quartet's recording "Chamber Music from Theresienstadt" has received international critical acclaim and won the German Preis der Schallplattenkritik in 1991. Their "Silenced Voices" CD on Northeastern Records also premiered newly recovered music of composers persecuted during World War II. The Terezín Chamber Music Foundation produced these recordings. Displaying a diverse repertoire, the ensemble has also recorded compact discs featuring chamber music by Arthur Foote, Samuel Coleridge-Taylor, and Thomas Oboe Lee, as well as several motion picture and documentary soundtracks including *The Secret of Roan Inish* and *Mr. Death*. Throughout its travels, the quartet has performed on radio and television programs worldwide. In April 1993, the Hawthorne Quartet began recording for London/Decca. The quartet's first recording as part of London/Decca's "Entartete Musik," of string quartets by Haas and Krasa, was released in April 1994. The recording was awarded Belgium's Cecilia Grand Prix Special du Jury, an award presented in recognition of "an exceptional undertaking and paying homage to an interpreter who has made a mark on the history of recorded sound." Their next recording for London/Decca was Ervin Schulhoff's Concerto for Solo String Quartet and Chamber Orchestra. Upcoming projects include recordings, the commissioning and performance of new chamber works, the national release of a PBS documentary on the history of artists incarcerated in Terezín, and educational programs spearheaded by the Terezín Chamber Music Foundation. Concert tours in 2004 will include chamber and solo appearances at New York's 92nd Street Y, the Kennedy Center in Washington, D.C., and Prague Castle.

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POST — String Quartet No. 3 (2003)

BEETHOVEN — String Quartet No. 1 in F, Opus 18, No. 1

Allegro con brio
Adagio affettuoso ed appassionato
Scherzo: Allegro molto
Allegro

Week 8A

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Ludwig van Beethoven (1770-1827)
String Quartet No. 1 in F, Opus 18, No. 1

Although published as the first of Beethoven's Opus 18 set, the F major quartet was almost certainly the second to be composed. Ignaz Schuppanzigh, the corpulent violinist who was leader of the string quartet that played the first performances of many of these works, persuaded the composer that this quartet would make a more impressive head-piece for a publication. His reaction to the obvious newness of Beethoven's approach has been shared ever since by listeners and analysts for whom the F major has always been the most popular quartet in Opus 18. Interestingly, the version we know today is not the one Beethoven first composed. In July 1799 he sent a set of manuscript parts (labeled "Quartet II" on the title page)

to his friend Karl Amenda with a friendly dedication. Two years later he warned Amenda not to let anyone see that copy, since he had in the meantime completely rewritten the piece. Fortunately, Amenda preserved the manuscript, which thus allows anyone interested to study the changes that Beethoven felt were such significant improvements.

No doubt the main reason for the popularity of this quartet is that it already has most of the characteristics we associate with the best-known "middle period" Beethoven works (the Fifth Symphony, for example): intense thematic concentration, harmonic force and daring, and two-fisted energy. Though it seems ubiquitous, the opening motive is just one of several sharply distinctive musical ideas, each nervously rubbing shoulders with the next in strong contrast.

Amenda recounted an anecdote according to which Beethoven played the second movement for him while he was still composing the quartet and asked him what it reminded him of. The composer was pleased at his friend's answer: "The parting of two lovers." The composer explained that he had been thinking of the scene in the burial vault at the end of *Romeo and Juliet*; an early sketch for the movement seems to confirm the truth of the tale, since it has the words *"les derniers soupirs"* ("the last sighs") written over it. With or without reference to Shakespeare, the Adagio is highly dramatic, all the more remarkable because this expressive richness is developed within the strict framework of a complete slow-movement sonata form.

The scherzo that follows avoids the potential trap of being too light after the intensity of the slow movement by having its own potent emotive force compounded of chromaticism, wide-ranging harmonic movement, and rhythmic vigor. The last movement is an enormous sonata-rondo filled with striking ideas including a splendid polyphonic development and a new lyrical theme in D-flat (reflecting a similar modulation in the first and third movements) derived from an earlier melody.

—Steven Ledbetter

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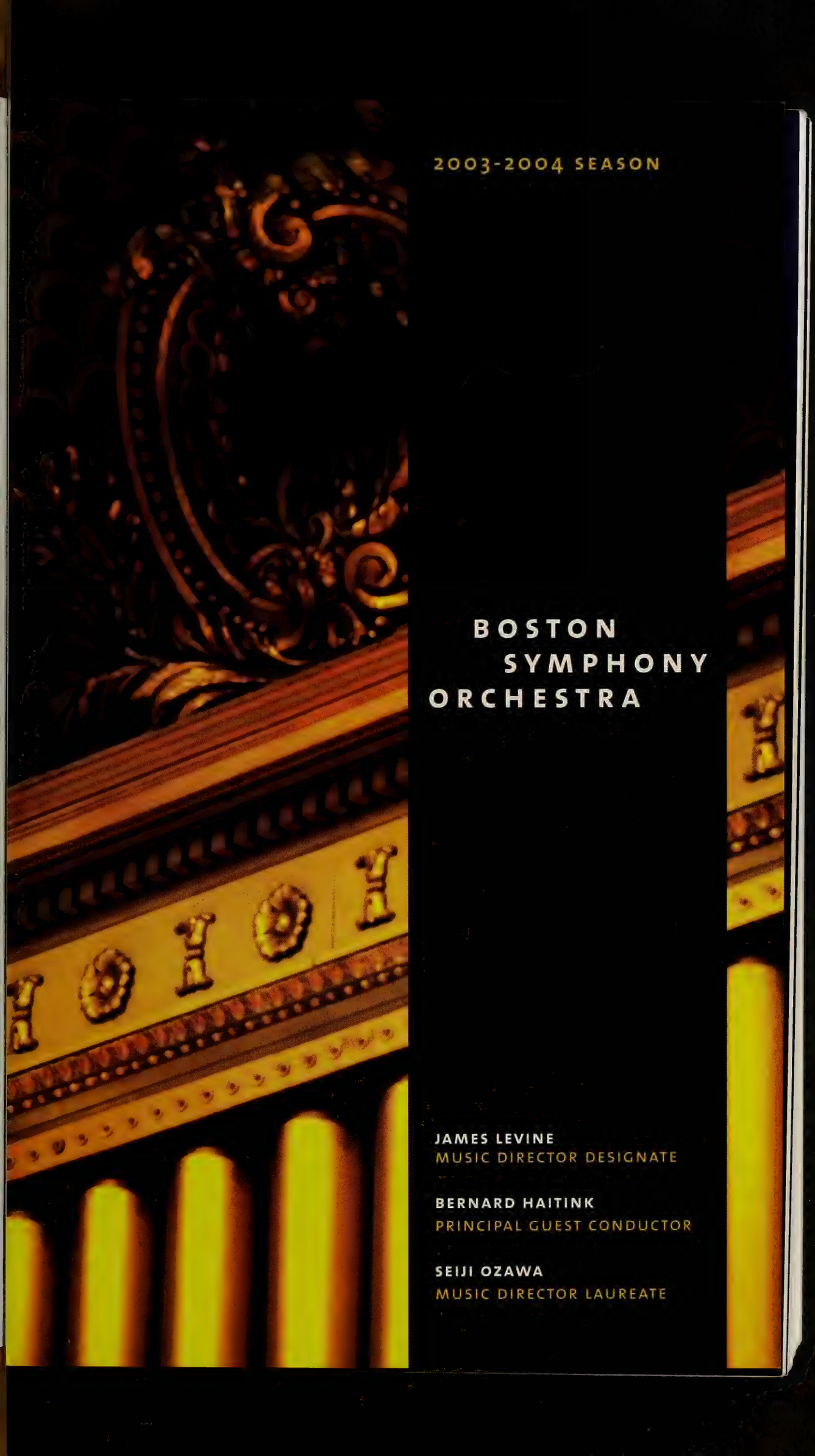



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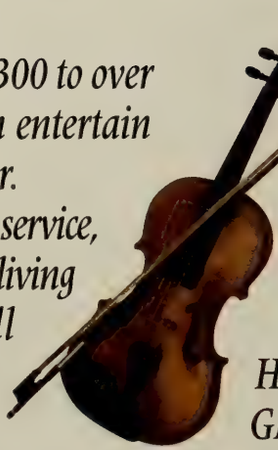
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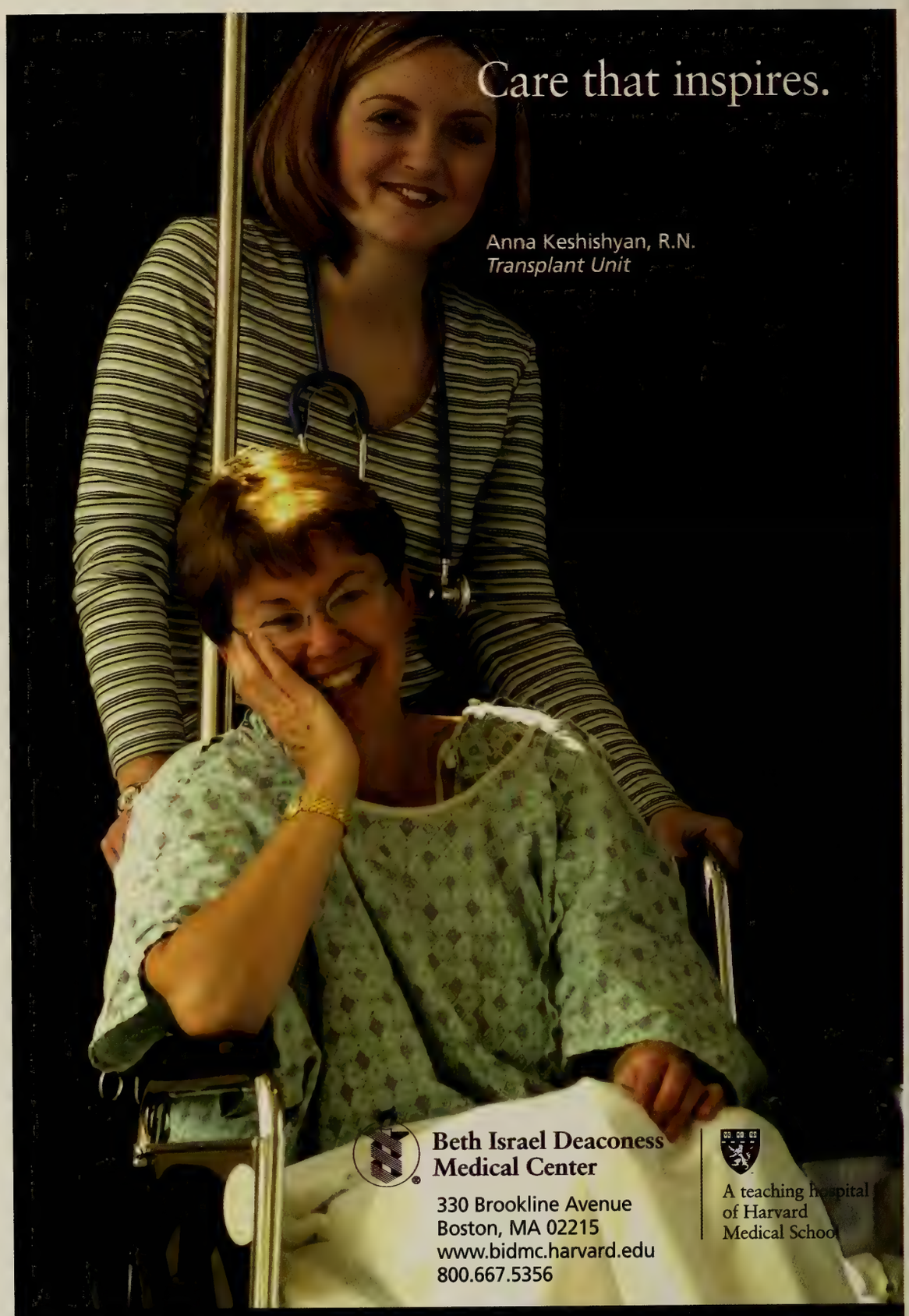
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This week's Pre-Concert Talks are given by Marc Mandel, BSO Director of Publications.

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BSO

Celebrating the Berlioz Bicentennial

This week's performances of Hector Berlioz's *L'Enfance du Christ* mark the bicentennial of the composer's birth on December 11, 1803. This past fall the BSO performed his *Symphonie fantastique* and *Harold in Italy*. As part of its final program this season, also to be led by Rafael Frühbeck de Burgos, the orchestra will perform Berlioz's dramatic "lyric scene" for soprano and orchestra, *La Mort de Cléopâtre* (May 4-8, 2004).

The Boston Symphony Orchestra has the longest-standing Berlioz performance tradition of any American orchestra. The orchestra's distinguished history of performing and recording Berlioz's music during Charles Munch's tenure as music director from 1949 to 1962 has been much heralded. Many of Munch's recordings continue to remain available on compact disc. More recently, Seiji Ozawa has been an important proponent of Berlioz's music. His frequent BSO performances of Berlioz encompassed not only such works as the *Symphonie fantastique*, *Roméo et Juliette*, *La Damnation de Faust*, and the Requiem (*Grand Messes des Morts*)—all of which he recorded with the orchestra—but numerous overtures, *L'Enfance du Christ*, the song cycle *Les Nuits d'été*, the recently discovered *Messe solennelle*, *La Mort de Cléopâtre*, the seldom-heard *Lélio* (sequel to the *Symphonie fantastique*), the virtually unknown cantata *La Mort d'Orphée* and *Rêverie et Caprice* for solo violin and orchestra, and complete performances of Berlioz's opera *Béatrice et Bénédict*. The BSO also played numerous distinguished Berlioz performances under the baton of Sir Colin Davis, for many years the BSO's principal guest conductor, another important champion of Berlioz's music.

In fact, Berlioz figured in the BSO's history even well before Munch's time. Karl Muck included excerpts from *La Damnation de Faust* among the BSO's very first recordings in October 1917. Following World War I, the BSO cultivated a French-oriented tradition under the leadership of Henri Rabaud (1918-1919) and then Pierre Monteux (1919-1924). After Monteux's departure, the legendary Serge Koussevitzky maintained the French-oriented tradition with the employment of many French-trained musicians. Among Koussevitzky's BSO recordings was the very first commercial recording of *Harold in Italy*, recorded here in November 1944. That recording in both its original 78rpm format and its LP reissue, along with a number of Berlioz recordings made by Munch and Ozawa, is currently on view in the display case opposite the Symphony Shop together with other relevant holdings from the BSO Archives.

The Marie L. Audet Gillet and Fernand Gillet Concerts January 9 and 10, 2004

In recognition of a bequest from Marie L. Audet Gillet, the first pair of Friday-afternoon and Saturday-evening Boston Symphony concerts of the new year is dedicated to the memory of Mrs. Gillet and her husband, the late Fernand Gillet, who was the BSO's principal oboe from 1925 to 1946. Mrs. Gillet's bequest endows in perpetuity two subscription concerts each year, in memory of her and her husband. The first such concerts were given in January 1990.

Throughout her eighty-nine years, Marie Gillet was surrounded by glorious music that brought her much joy and pleasure. Married to Fernand Gillet for almost fifty years, she devoted much of her life to teaching piano privately and at the New England Conservatory of Music, and attending Boston Symphony concerts in Symphony Hall and at Tanglewood. She maintained a very special relationship with several of her "pupils" until her death in October 1988. Mrs. Gillet's love for and devotion to the Boston Symphony Orchestra spanned more than sixty years. A faithful subscriber to the Friday-afternoon concerts through the 1987 season, she was a member of the Higginson Society from its inception and regularly attended special events, including the luncheon in the spring of 1987 for those who had been attending BSO concerts for fifty years or more. The Tanglewood Music Center was very important to her; in 1983 she endowed two Guarantor Fellowships—the Fernand Gillet Fellowship for an oboe student and the Marie L. Audet Gillet Fel-

lowship for a piano student.

Born in Paris, oboist Fernand Gillet (1882-1980) performed with the Lamoureux Orchestra and the Paris Grand Opera before Serge Koussevitzky invited him to join the Boston Symphony Orchestra in 1925 as principal oboe, a position he held for twenty-one years. During the course of his seventy-five-year teaching career he served on the faculties of the Tanglewood Music Center, the New England Conservatory, and Boston University; the New England Conservatory and the Eastman School of Music presented him with honorary Doctor of Music degrees; and he published several technical methods for oboe in his native France. Mr. Gillet was awarded the Croix de Guerre for his service in the French Flying Corps during World War I.

Ethan Ayer Guest Artist Fund

The appearances of this week's guest artists with the Boston Symphony Orchestra are made possible in part by an endowment fund established in 1983 by the late Ethan Ayer. The Ethan Ayer Guest Artist Fund provides income for the appearance of guest artists for one subscription program each season.

Ethan Ayer was a multi-gifted man: an author, librettist, poet, and playwright. His brother, Neil R. Ayer, described him as "a man of extraordinarily good taste when it came to evaluating the arts, whether architecture, music, painting, landscaping, or the human voice." Mr. Ayer's greatest success was his libretto for *Wings of the Dove*, an opera based on the novel by Henry James; the opera opened with great success and acclaim at the New York City Opera. He was also a novelist (*The Enclosure*), and wrote three plays (*The Great Western Union*, *Claude*, and *Nothing to Hide*) and a musical entitled *Nobody's Earnest* based on the famous play by Oscar Wilde. Ethan Ayer was a longtime resident of Cambridge and a BSO subscriber for many years. He established the Ethan Ayer Guest Artist Fund during his lifetime as a testament to his love of the orchestra.

On Display in Symphony Hall

The history of Symphony Hall and the Boston Symphony Orchestra is documented throughout the public spaces of Symphony Hall in an exhibit that displays hidden treasures from the BSO Archives, bringing to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall, and its grand opening on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the early formation of the orchestra; the Boston Pops; radio and television broadcasting history; and the use of Symphony Hall as a recording venue. The exhibit also explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series, as well as many non-musical activities including political events, travelogues, movie screenings, and a variety of trade shows. Shown at left is a 1900 photograph of pianist Harold Bauer, a frequent soloist with the BSO between 1900 and 1937 (photo by Gessford). At right is a 1936 charcoal drawing by Gerome Brush of Richard Burgin, the BSO's concertmaster from 1920 to 1962.





The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue and Huntington Avenue corridors, and on the first balcony along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses Berlioz's *L'Enfance du Christ*. In the weeks ahead, BSO Publications Associate Robert Kirzinger discusses Mozart, Elliott Carter, and Dvořák (January 15-17), former BSO Director of Publications Michael Steinberg discusses Debussy, Berg, and Shostakovich (January 21-24), and Helen Greenwald of the New England Conservatory discusses Kurtág, Schumann, and Brahms (January 29-31). This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

Delta Air Lines Becomes Official Airline of the BSO

The BSO is pleased to welcome Delta Air Lines as the Official Airline of the Boston Symphony Orchestra for the 2003-04 through 2005-06 seasons. "In our first year of sponsorship with the BSO, we look forward to an exciting season of astonishing performances from artists around the world," said Vicki Escarra, Executive Vice-President and Chief Marketing Officer, Delta Air Lines. "At Delta, we are committed to supporting the arts, believing that they help us to embrace our differences and enrich our understanding of diverse peoples and cultures." Delta Air Lines' service in Boston dates back to 1933, when Boston-Maine Airways inaugurated service. Now, with more than 60,000 members of the Delta family worldwide, Delta has been a longtime supporter of the greater Boston metropolitan area, at the airport and beyond. With the complete redevelopment of Terminal A at Logan Airport, which is expected to be complete in 2005, Delta customers traveling through Boston will benefit from unprecedented customer-focused technology and services.

BSO Begins Long-Term Sponsor Relationship with Commonwealth Worldwide Chauffeured Transportation

The BSO has just entered into a new, long-term partnership with Commonwealth Worldwide, a world leader in premier corporate and event travel, as the Official Chauffeured Transportation of the Boston Symphony Orchestra. "We are proud to support such a wonderful organization by providing chauffeured transportation for BSO conductors and guest artists throughout the season," said Dawson Rutter, President and CEO, Commonwealth Worldwide Chauffeured Transportation. "The BSO has enhanced the Boston community for 122 years and we are excited to be part of such a rich heritage for many years to come." Founded in Allston, MA, in 1982 with a single Cadillac, Commonwealth has grown to become a worldwide operation, handling corporate clientele with 90 full-time career chauffeurs. Commonwealth has provided its customers with the highest degree of service for more than twenty years and is continually setting new standards for customer service and support.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert. Please note, too, that ticket refunds will only be offered for concerts that are cancelled.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.



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Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

‡Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames
David and Ingrid Kosowsky chair

*Valeria Vilker Kuchment
Theodore W. and Evelyn Berenson Family chair

*Tatiana Dimitriades
Stephanie Morris Marryott and Franklin J. Marryott chair

*Si-Jing Huang
Catherine and Paul Buttenwieser chair

*Nicole Monahan
Mary B. Saltonstall chair

*Wendy Putnam
Kristin and Roger Servison chair

*Xin Ding
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

*Alexander Velinzon

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mrs. Mischa Nieland and Dr. Michael W. Nieland chair

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

Richard C. and Ellen E. Paine chair, fully funded in perpetuity

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Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

** Participating in a system of rotated seating*
‡ On sabbatical leave
§ Substitute player

*James Orleans

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

*John Stovall

*Benjamin Levy

Flutes

Principal
Walter Piston chair, endowed in perpetuity in 1970

Fenwick Smith
Acting Assistant Principal
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Acting Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

§Linda Toote

Oboes

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Scott Andrews
Thomas and Dola Stemberg chair

Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

Daniel Katzen
Elizabeth B. Storer chair

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Richard Mackey
Hamilton Osgood chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets

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The *Un*romantic Berlioz

by Peter Bloom

This week's performances of Berlioz's "L'Enfance du Christ," like the BSO's performances earlier this season of the "Symphonie fantastique" and "Harold en Italie," are given to mark the bicentennial of Berlioz's birth. This week's conductor, Rafael Frühbeck de Burgos, will lead the composer's dramatic cantata "La Mort de Cléopâtre" on the BSO's final subscription program this season (May 4-8, 2004).

The well-known, "romantic" Berlioz is a radical and flamboyant young man from the provinces who comes to Paris to study medicine, has a turbulent love affair with a celebrated Irish actress, embodies that affair in a fantastical symphony imbued with opium and enchantment, expresses his artistic passions in clamorous works of monumental proportion, takes a mistress by whom he is bewitched and bothered if not bewildered, and concludes his life in a crescendo of Shakespearean disillusion and despair. "Life's but a walking shadow," he was fond of repeating, with Macbeth:

> La vie n'est qu'une ombre qui passe; un pauvre comédien qui, pendant son heure, se pavane et s'agite sur le théâtre, et qu'après on n'entend plus; c'est un conte récité par un idiot, plein de fracas et de furie, et qui n'a aucun sens.

This then and now most celebrated passage frames Berlioz's most celebrated book: his *Mémoires* offer it at the opening, in French, as the author knew it best; it is also found at the close, in English, which he read through a glass, darkly. But the dark and fantastical side of Berlioz is but one aspect of his person.

The little-known, "unromantic" Berlioz is a conservative man of premeditation and principle, a man whose exquisite calligraphy, in words and notes, reveals a classical temperament and a calm resolution.* He is a figure fiercely loyal to family and friends, fain to a thoughtful and orderly existence, firmly disposed to financial restraint. If this Berlioz fails to conform to our image of the provocative visionary, it is because our image has been largely formed by those very wonderful *Mémoires* of which I speak—*Mémoires* written by someone whose first priority, we tend to forget, was not the writing of an exact history, but rather the writing of an exuberant book. Beethoven could set Goethe's "Calm seas and prosperous voyage," but the waters upon which Berlioz preferred to portray himself were turbulent and difficultly navigable indeed.

How did Berlioz support himself? How did he earn his daily bread? Did he follow the model of a Haydn, living contentedly as a glorified servant in a wealthy and artistically progressive household? Did he anticipate the model of a Wagner, lurching from job to job and country to country in the eventually and astonishingly successful effort to find a rich, royal patron? By the ends of their wildly different lives, both Haydn and Wagner were indubitably well situated and financially secure.

In fact, at the end of his famously arduous life, Berlioz, too, had amassed not a large fortune but a reasonably comfortable estate, one that would have made a handsome inheritance for his only son, Louis, had he not died at the tragically early age of thirty-three, two years before his father's death in 1869. A document I have recently discovered in Paris, regarding the worth of that estate, situates Berlioz firmly in the middle of that middle class whose values he had made it a profession to belittle. Such moderate wealth was produced by a kind of regular and frequently uninspired hard work that romantic artists tended little to discuss, but which was essential to their well-being.

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*The lovely page from his *Mémoires* reproduced on page 13 provides a case in point. This is the opening of Chapter 23, "The Institute Usher—His Revelations," in which Berlioz speaks of his friendship with the old man who was shepherd to the annual Rome Prize contestants, regaling them with stories of the high seas and faraway adventure.

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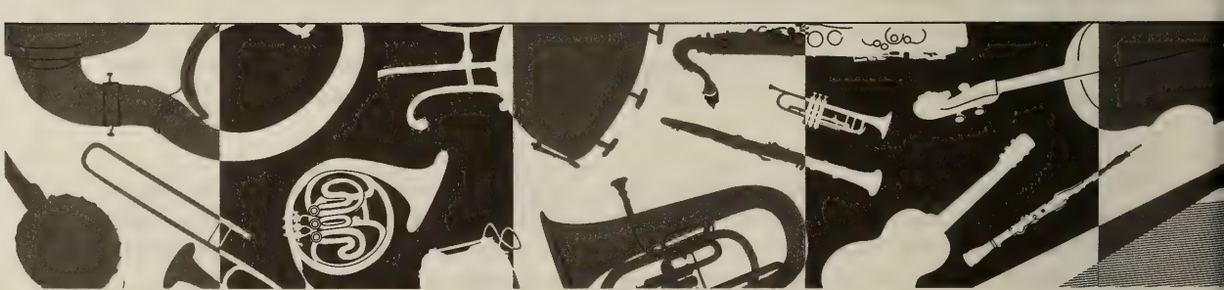
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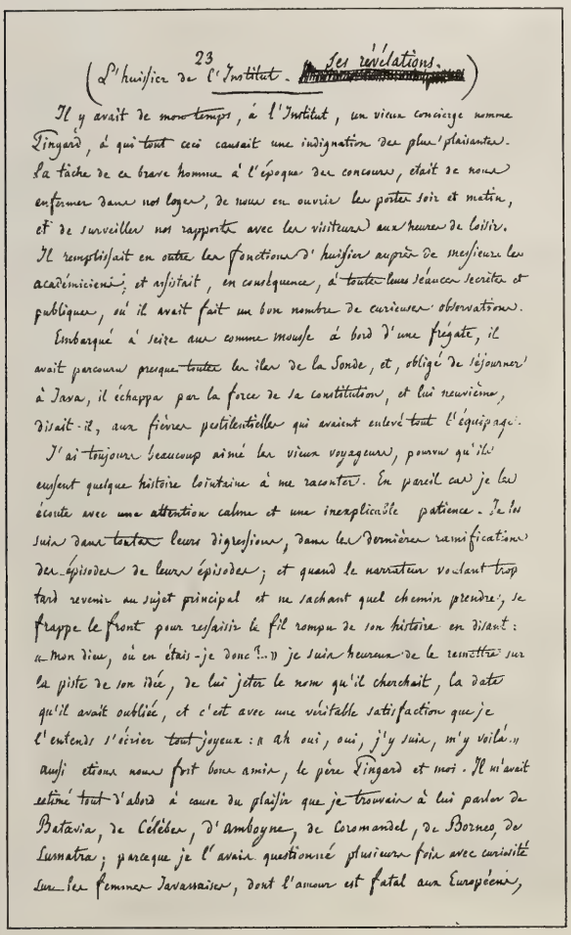
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What kind of work? Well, for most of his maturity, Berlioz was a librarian. In the Paris of Louis Philippe and Napoléon III, in a country then and now rife with official sinecures of various kinds, Berlioz—who might have been conductor of the leading orchestra of the day (then the Société des Concerts du Conservatoire, now the Orchestre de Paris), who might have been conductor at the country's principal opera house (then the Académie Royal de Musique, now the Opéra de Paris), who might have been professor of composition at Europe's finest music school (then the Conservatoire Royal, now the Conservatoire National Supérieur)—had as his sole official post that of associate, then head librarian at the Paris Conservatory. True, he was not often called upon to arrange the shelves and dust the scores, but he was required to oversee the collection and fill its lacunae, tasks which required a focus greater than that of the lovesick hero of the *Symphonie fantastique* and which he seems to have performed with integrity.



(L'huissier de 23 l'Institut. Les révélations.)

Il y avait de mon temps, à l'Institut, un vieux concierge nommé Dingard, à qui tout cela causait une indignation des plus plaisantes. La tâche de ce brave homme à l'époque des concours, était de nous enfermer dans nos loges, de nous en ouvrir les portes soir et matin, et de surveiller nos rapports avec les visiteurs aux heures de loisir. Il remplissait en outre les fonctions d'huissier auprès de messieurs les académiciens; et assistait, en conséquence, à toutes leurs séances secrètes et publiques, où il avait fait un bon nombre de curieuses observations.

Embarqué à seize ans comme mousse à bord d'une frégate, il avait parcouru presque toutes les îles de la Sonde, et, obligé de séjourner à Java, il échappa par la force de la constitution, et lui seul, à une fièvre pestilentielle qui avaient enlevé tout l'équipage.

J'ai toujours beaucoup aimé les vieux voyageurs, pourvu qu'ils eussent quelque histoire toute neuve à me raconter. En pareil cas je les écoute avec une attention calme et une inexplicable patience. Je les suis dans toutes leurs digressions, dans les dernières ramifications de leurs épisodes de leurs épisodes; et quand le narrateur voulant trop tard revenir au sujet principal et ne sachant quel chemin prendre, se frappe le front pour ressaisir le fil rompu de son histoire en disant: «Mon dieu, où en étais-je donc?...» je suis heureux de le remettre sur la piste de son idée, de lui jeter le nom qu'il cherchait, la date qu'il avait oubliée, et c'est avec une véritable satisfaction que je l'entends s'écrier tout joyeux: «ah oui, oui, j'y suis, m'y voilà.» Aussi étions nous fort bons amis, le père Dingard et moi. Il m'avait entraîné tout d'abord à cause du plaisir que je trouvais à lui parler de Batavia, de Célèbes, d'Amboyne, de Coromandel, de Bornéo, de Sumatra; parceque je l'avais questionné plusieurs fois avec curiosité sur les femmes javanaises, dont l'amour est fatal aux Européens,

In addition to laboring in the library, where he earned a tiny monthly salary, Berlioz supported himself by writing music criticism in the daily and weekly press. The three familiar collections of articles that he revised and published as books during his lifetime (*Les Soirées de l'orchestre*, 1852; *Les Grotesques de la musique*, 1859; *A Travers chants*, 1862) represent less than a third of his total output as a journalist. As all columnists know, writing articles on demand, when the spirit does not move, requires uncommon persistence and volition. These are not the qualities we immediately associate with the fledgling medical student who jumped out the window at the sight of his first cadaver (so Berlioz styles himself in the *Mémoires*), yet they are qualities he possessed, and in abundance. Reading through his varied articles, of which more than 900 have been catalogued, we find a man well versed in the French and Latin classics and conversant in literature and the arts both ancient and modern, a man whose lack of enthusiasm for the music of his contemporaries is camouflaged in the reviews by highly edifying asides.

Before he became a librarian, and before he became a critic (his articles, which brought in some 100 francs apiece, generally appeared two or three times a month), Berlioz supported himself for five years on the relatively generous stipend provided to winners of the much acclaimed Prix de Rome—free room and board while in Italy, free passes to the theaters of the French capital, exemption from military service, and 3,000 francs per year while in France. (I find it simplest to think of nineteenth-century francs as twentieth-century dollars. The equation is not exact, but it does enable American readers to make sense of otherwise hermetically sealed information.) Thus from 1830, when he won the prize with a cantata entitled *Sardanapale* (most of the manuscript of this work has disappeared), until 1835, when the fellowship came to an end, he lived in Rome and in Paris on monies provided by the sponsor of the Rome Prize competition—not the Conservatoire, as is often stated in the literature, but rather the Académie des

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Beaux-Arts of the Institut de France. Some of Berlioz's most witty and spirited writing, in the *Mémoires* and elsewhere, is directed against the reactionary "old fogies" of this Academy and against the absurdly outdated predilections they demonstrated when choosing texts for prize cantatas and judging prize contestants' scores. In *La Damnation de Faust* Berlioz went so far as literally to parody the opening of the standard prize-cantata text in the description of nightfall in the Latin text of the Chorus of Students. One appreciates the parody when one knows that the prize cantatas inevitably began with the falling or rising of the sun. He went even farther by burning the score of his prizewinning cantata, or so he tells us, thus mocking the positive evaluation it has received from the antiquated arbiters whose judgment he had made it a principle to detest. Still, the score of *Sardanapale* may yet turn up, for Berlioz also tells us that he burnt the score of his early *Messe Solonelle*, yet a copy of that work was discovered in 1991 and performed in 1993 for the first time since 1825! (Berlioz reused parts of this Mass in the *Symphonie fantastique*, the *Requiem*, *Benvenuto Cellini*, and the *Te Deum*.)



Berlioz in 1832, an oil painting by Emil Signol

Only seven years after the expiration of his fellowship, in 1842, Berlioz began a series of uphill attempts to gain membership in the very fraternity he had for so long demeaned: in 1842, and again in 1851, 1853, and 1856, he visited the members of the Académie des Beaux-Arts (the musicians, the painters, the architects, the sculptors, the engravers) and offered them, in accord with the consecrated procedure, an adroit mixture of overt flattery and covert self-promotion, Finally, on June 21, 1856, the composer of four dramatic symphonies, a thrilling opera on the life of Benvenuto Cellini, a colossal Requiem Mass and a grand *Te Deum*, a musico-dramatic legend based on Goethe's *Faust* and a biblical trilogy on the Infant Christ, was elected to France's highest official artistic body. Not only did he then cease journalistic fire against the establishment, but he appears rapidly to have come to enjoy its regular Saturday-morning sessions. The attendance sheets, preserved in the archives of the Academy along with tens of thousands of related scraps of paper, show that Berlioz was often the first to arrive. Before the meetings he would read the biographies of his favorite artists in the rich library of the Institute. During the meetings, when the discussions concerned definitions that in-

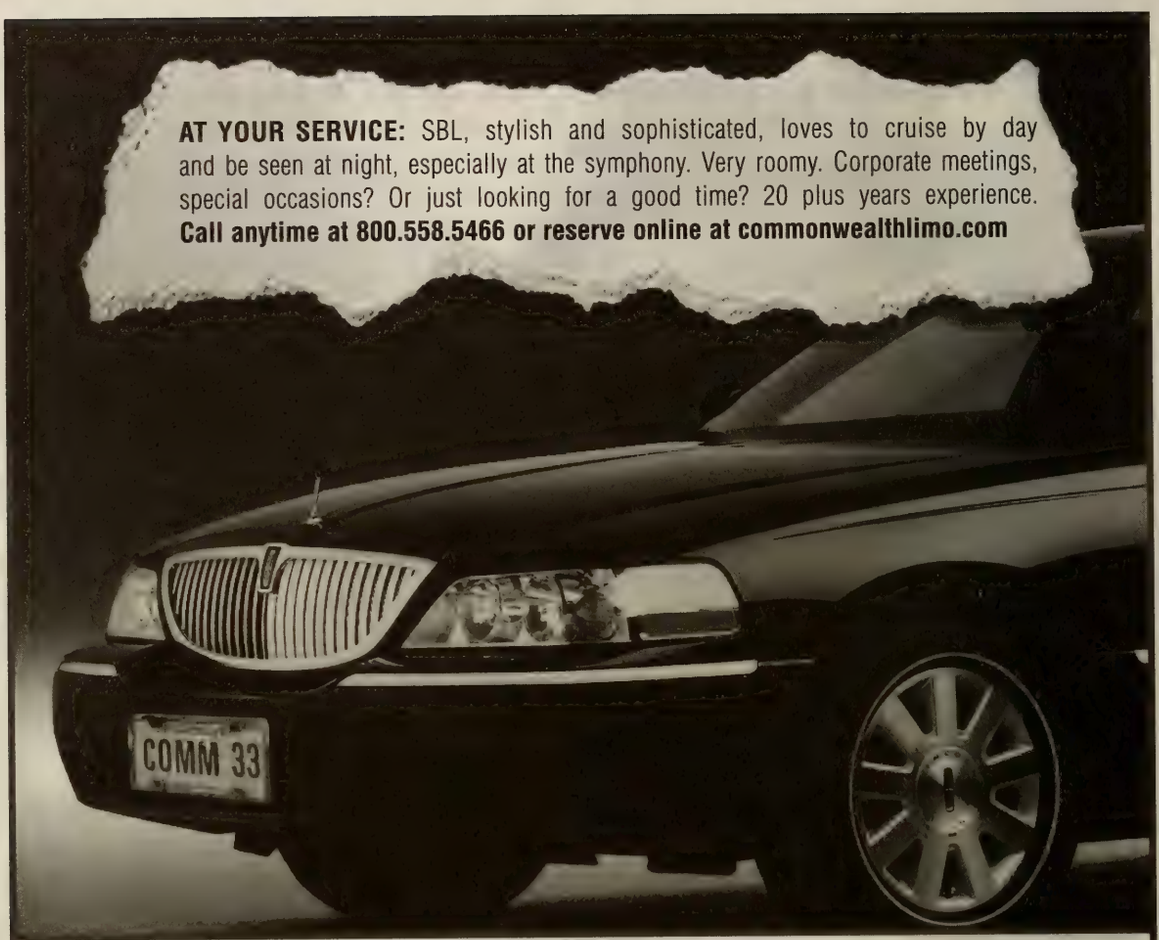
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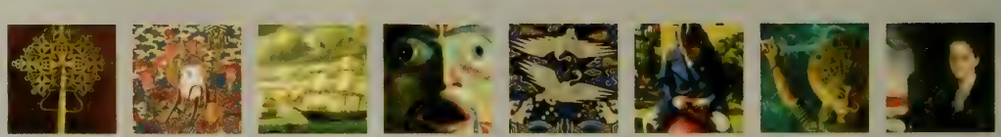
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terested him—aside from awarding prizes, the Academy's chief work was the compilation of a dictionary of the fine arts—he would chime in; when the work was dull, he would tune out or, like many others, doze off. He also enjoyed, and depended upon, the annual stipend paid to all members of the Academy; his assiduous attendance was in part due to the small supplement paid to those members who actually showed up. Most of all he enjoyed the simple words "Membre de l'Institut" now inscribed on his *carte de visite*: this became a passport to the upper reaches of society.



Berlioz, c.1839

So Berlioz was a librarian, a critic, and an academician. But what about his identity as the composer of his music, and the income generated by the creative work that has caused his name to live on to this day? Berlioz produced and directed some of the nineteenth century's most brilliant concerts, some 250 of them, but the revenues they yielded were varied in the extreme: each time he gave a concert he stood to gain, or to lose, several thousand francs. (Could the Boston Symphony survive with such uncertainty?) Even when there were clear profits, a sometimes confiscatory poor tax reduced these to a bare minimum. The poor tax was for a good cause, but Berlioz despised it, believing, with many others, that struggling artists should not have to shoulder the burden of medical expenses for those less fortunate than they. To the uninitiated reader, his frequently expressed indignation over the tax makes him sound like anything but a believer in a democratic republic. In fact, despite a youthful flirtation with utopian socialism, Berlioz did find popular governments antithetical to art, and after the Revolution of 1848, when a short-lived republic was declared in France, he announced (somewhat prematurely, in turns out) that the art of music was dead.

In the long run Berlioz's concerts, especially those that he gave abroad, and in particular those that he gave in Moscow and Saint Petersburg in the 1840s and 1860s, were financially rewarding. But the effort they required—carrying the scores, correcting the parts, collecting the orchestras, cajoling the critics, conducting the concerts, counting the receipts, compensating the players—was enormous. To have accomplished all of this on his own, Berlioz simply had to have been a person of a uniquely powerful organisation. (The French word denotes one's constitution, but the overtones in English are apt.) In the *Mémoires* Berlioz paints himself as the extravagant crusader who shrieked bloody murder from the balcony of the opera house when a conductor dared to substitute a piccolo for a flute or a cello for a horn. But as a practical musician and as an adroit impresario of so many phenomenally complex concert enterprises, he, too, had to make compromises and arrangements of various sorts: this, he quietly learned, was often the way of wisdom.

When he sold his scores to publishers Berlioz was not well paid. For what some consider the supreme example of his art, the dramatic symphony *Roméo et Juliette*, Berlioz received the decidedly un-dramatic sum of 500 francs. One might think that for his *Treatise on Orchestration*—an excellent and original work, but perhaps not so intensely creative as that great mixed-genre symphony, insofar as one can measure such things—he would have received the same amount, or less. But in fact he received ten times as much: exactly 5,000 francs. Still, in comparison to the over 40,000 francs that Giacomo



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Meyerbeer received for the score of his *Le Prophète*—opera was the then most popular genre and Meyerbeer the then most popular composer—what Berlioz received for major works were minor sums indeed.

Most of us enjoy imagining Berlioz working passionately on his music despite love unrequited and labor unappreciated. We enjoy imagining him conducting with an *élan* and a wild head of hair outstripping even those of today's most theatrical maestros. (In fact his manner on the podium was generally restrained. Wagner, less tonsorially challenging, was much more of a showman.) The idea of Berlioz methodically taking note of the prices of paper and postage, shirts and shaves (dozens of his finicky financial memoranda have been preserved) is decidedly unromantic. And yet it was the realistic side of the man that enabled the romantic side to flower. Asked whether it was Love or Music that best uplifted man to the sublimest heights, Berlioz replied "Why separate them? They are the two wings of the soul." When the question turned on Music or Money, he published an equally sagacious response:

> Love of money plays absolutely no part at all in my love of art. On the contrary, I have always been ready to make any sacrifice in my search for beauty and my determination to avoid the squalid commonplaces that win a cheap popularity. Offer me a hundred thousand francs to put my name to some of the works that are today immensely successful and I would angrily refuse. This is how I am made.

But in private correspondence Berlioz was a mite more open, a smidgen more candid: "I do not seek great wealth," he wrote, "but I am exasperated by the petty deprivations of this life." Unromantic, perhaps; true to life, no doubt.

Peter Bloom, author of *The life of Berlioz* (1998) and editor, recently, of *Berlioz: Past, Present, Future* (2003), and of *Berlioz's Grand Traité d'instrumentation et d'orchestration modernes* (2003), is Grace Jarcho Ross 1933 Professor of Humanities at Smith College in Northampton, Massachusetts.



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First Part: Herod's Dream

Recitative
Scene I: Nocturnal March
Scene II: Herod's Aria
Scene III: Polydorus and Herod
Scene IV: Herod and the Soothsayers
Scene V: The Stable at Bethlehem: The Virgin Mary and Joseph
Scene VI: The Unseen Angels, Mary, and Joseph

Second Part: The Flight Into Egypt

Overture
The Shepherds' Farewell to the Holy Family
The Repose of the Holy Family

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Recitative

Scene I: Within the Town of Saïs

Scene II: Inside the Ishmaelites' House

Scene III: Epilogue

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WILLIAM HITE, tenor (Centurion)
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A synopsis of the story is on page 24.
Text and translation begin on page 38.

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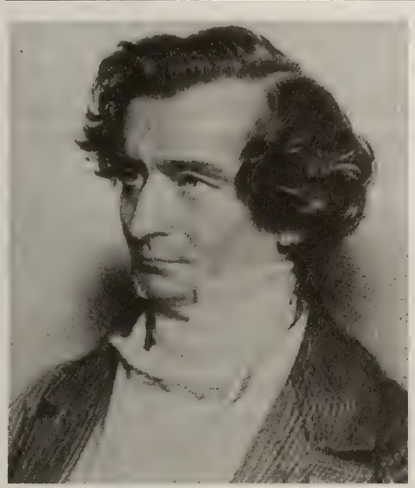
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Hector Berlioz
L'Enfance du Christ, Sacred Trilogy in Three Parts, Opus 25



Hector Berlioz was born in La Côte-St-André, south of Lyon, France, on December 11, 1803, and died in Paris on March 8, 1869, at the age of 65. He composed Part II of L'Enfance du Christ *in October 1850, Part III in early 1854, and Part I in the summer of 1854. The text is by Berlioz. "L'Adieu des bergers" ("The shepherds' farewell") was first performed on November 12, 1850, in Paris; the complete Part II, "La Fuite en Egypte" ("The Flight into Egypt"), on December 1, 1853, in Leipzig; and the complete* L'Enfance du Christ *on December 10, 1854, in Paris, all conducted by Berlioz himself. The first performance in America of "La Fuite en Egypte" was given on December 4, 1865, in Vereins Hall, Cincinnati. The first Boston performance of "La Fuite en Egypte" was given by the Handel & Haydn Society, Carl Zerrahn conducting, on February 9, 1879, at the Music Hall. The first complete American performance of* L'Enfance du Christ *was given on December 18, 1882, in Chickering Hall, New York, with Walter Damrosch leading the Harlem Mendelssohn Union. The first Boston Symphony performances of any music from* L'Enfance du Christ *were of the tenor narrative "Le Repos de la sainte famille" ("The repose of the holy family"), sung by tenor Roland Hayes with Pierre Monteux conducting in November 1923 and with Serge Koussevitzky conducting in January 1925 and December 1931. After that came the BSO's first performances of the complete work, led by Charles Munch in December 1953 with soprano Jennie Tourel (Mary), baritone Mac Morgan (Joseph), bass Lee Cass (Herod; The Head of a Family), tenor John McCollum (The Narrator), and the New England Conservatory Chorus, Lorna Cooke deVaron, conductor. Munch also led BSO performances in December 1956 (with contralto Florence Kopleff, baritone Gérard Souzay, bass Giorgio Tozzi, tenor Cesare Valletti, and the New England Conservatory Chorus, the work also being recorded at that time for RCA); on July 27, 1957 (the BSO's only Tanglewood performance, with Kopleff, Souzay, bass Donald Gramm, Valletti, and the Festival Chorus); and in December 1966 (with Kopleff, baritone Theodore Uppman, Gramm, McCollum, the Harvard Glee Club, and the Radcliffe Choral Society). Seiji Ozawa led the only subsequent BSO performances, a subscription series in April 1984 with mezzo-soprano Katherine Ciesinski (Mary), baritone Håkan Hagegård (Joseph), baritone Thomas Stewart (Herod; The Head of a Family), baritone S. Mark Aliapoulios (Polydorus), tenor John Aler (The Narrator; Centurion), and the New England Conservatory Chorus, Lorna Cooke deVaron, conductor, though a more recent subscription performance was given here on December 10, 1993, by the visiting Orchestra of St. Luke's, Roger Norrington conducting, with mezzo-soprano Lorraine Hunt (now Hunt Lieberson), baritone Sanford Sylvan, bass John Cheek, tenor John Aler, and the Tanglewood Festival Chorus, John Oliver, conductor. The score of* L'Enfance du Christ *calls for seven solo singers (the parts often being distributed among just four vocal soloists), mixed chorus, and an orchestra of two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, two horns, two cornets-à-pistons, two trumpets, three trombones, timpani, harp, organ, and strings.*

Berlioz himself complained that the public too readily associated his name with large forces and monster concerts. That reputation persists in some quarters today, so that a performance of *L'Enfance du Christ* or of the song cycle *Les Nuits d'été* can do much to draw attention to the more intimate side of his genius. Grand performances in large buildings of the Requiem or the *Te Deum* can leave an indelible impression on the memory, but so too can Berlioz's exploration of the quieter emotions. Heinrich Heine wrote about Berlioz's "Babylonian" music, that it conjured up "visions of mammoths

and other beasts long extinct, of fabulous empires of preternatural depravity," but the day after the first performance of *L'Enfance du Christ* he wrote to the composer to apologize for having misjudged him. "I hear on all sides," he wrote, "that you have plucked a nosegay of the most exquisite blooms of melody, and that your oratorio is a masterpiece of simplicity."

A masterpiece of simplicity it is, but it came into being by the most unusual route. Most of Berlioz's works were born of a desire to render great literary works in music,

SYNOPSIS

Part I: Herod's Dream

The Narrator introduces the story. In a street in Jerusalem Roman soldiers on patrol exchange a few words, reporting Herod's alarming fears of treachery. The scene changes to Herod's palace, where he wrestles with his profound anxieties, prompted by a recurrent dream. Soothsayers are called, and after performing their "Cabbalistic Evolutions" they interpret Herod's dream as an instruction to slaughter all newborn children. Herod determines to be ruthless and carry out their orders.

In the stable at Bethlehem, Mary and Joseph tend their child. Angels are heard calling them to flee into the desert and save their child.

Part II: The Flight into Egypt

An overture represents the gathering of shepherds at the stable in Bethlehem. The shepherds sing a tender farewell to the infant Jesus. The Narrator recounts the Holy Family's arduous journey through the desert, while angels sing Alleluia.

Part III: The Arrival at Saïs

The Narrator tells of the Holy Family's distress and weakness as they arrive in Egypt. Mary can go no further. They knock at two doors and are rudely turned away. At a third door, however, they are welcomed and taken in by a family of Ishmaelites. The Ishmaelites prepare food and shelter and entertain them with music (a trio for two flutes and harp). After a tender goodnight, the Narrator tells of the Holy Family's eventual return to their homeland. A Mystic Chorus sings a blessing.

—Hugh Macdonald

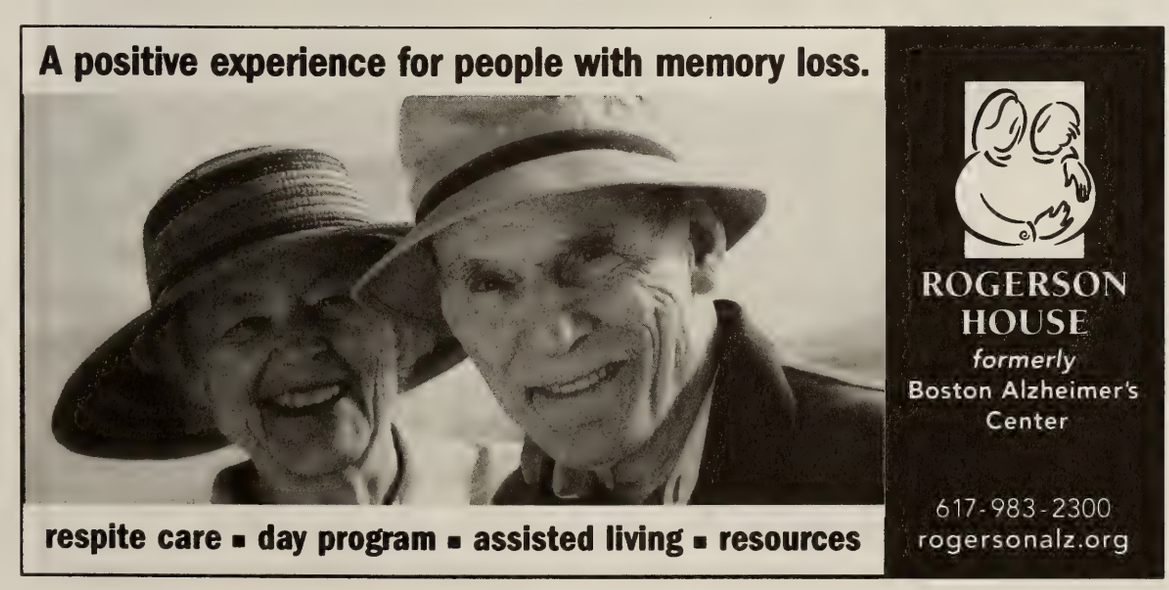
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drawing on Shakespeare, Goethe, Virgil, Moore, Byron, Hugo, Scott and others. Some pieces were commissioned for special occasions, or were written to fill a gap in a concert program. But *L'Enfance du Christ* grew into a full trilogy from the most modest and accidental beginnings. One evening in 1850 he found himself at a party where everyone was playing cards. Since this was something he particularly disliked, his friend Joseph-Louis Duc asked him to inscribe something in his album. "I took a piece of paper and scribbled a few staves on which a four-part Andantino for organ appeared. It seemed to have a rustic character and to suggest a naive mystical feeling, so I at once made up some suitable words for it. The organ piece disappeared and it became a chorus of shepherds in Bethlehem bidding farewell to the child Jesus as the Holy Family leave for Egypt."

Perhaps Berlioz had recently been looking at the many paintings in the Louvre that depict the Holy Family's flight into Egypt. Something must have suggested this image as a match for his music. A few days after writing this single chorus, he composed *Le Repos de la sainte famille*, which follows it, and then the little overture that precedes it, all for a tiny orchestra. He was delighted by the modal flavor of the music: "more like plainchant, which academics will tell you is derived from the Phrygian or Dorian or Lydian modes of ancient Greece. That's nothing to do with it; all that matters is that it has a melancholy and slightly simple character, as in ancient popular laments."

In November 1850 Berlioz needed a choral piece to fill up a program, and the idea came to him to pun on his friend's name and insert *L'Adieu des bergers* under the name of "Pierre Ducré" (=Duc+Ré), an imaginary French composer of the seventeenth century. Berlioz of course had almost no interest in what we now call "early music" and would no more go hunting in libraries for lost masterpieces than torment himself listening to Italian opera. He played the trick simply because he had lost faith in the judgment of his fellow citizens and was convinced that they had no capacity to appreciate his music and no desire to listen to it. Incredible though it may seem, the Paris public was taken in, and even the press approved Berlioz's supposed unearthing of the work. One lady was heard to say: "It has real melody, which is remarkably rare nowadays. At all events M. Berlioz will never write music like that." Far from spurring him on to compose more, the public's amiable reaction to *L'Adieu des bergers* caused him to give up composition altogether, and within a year he had decided not to give any more concerts in Paris either.

Berlioz's career, which had begun with the sensational impact of the *Symphonie fantastique* in 1830, went from strength to strength in the 1830s, culminating in his great



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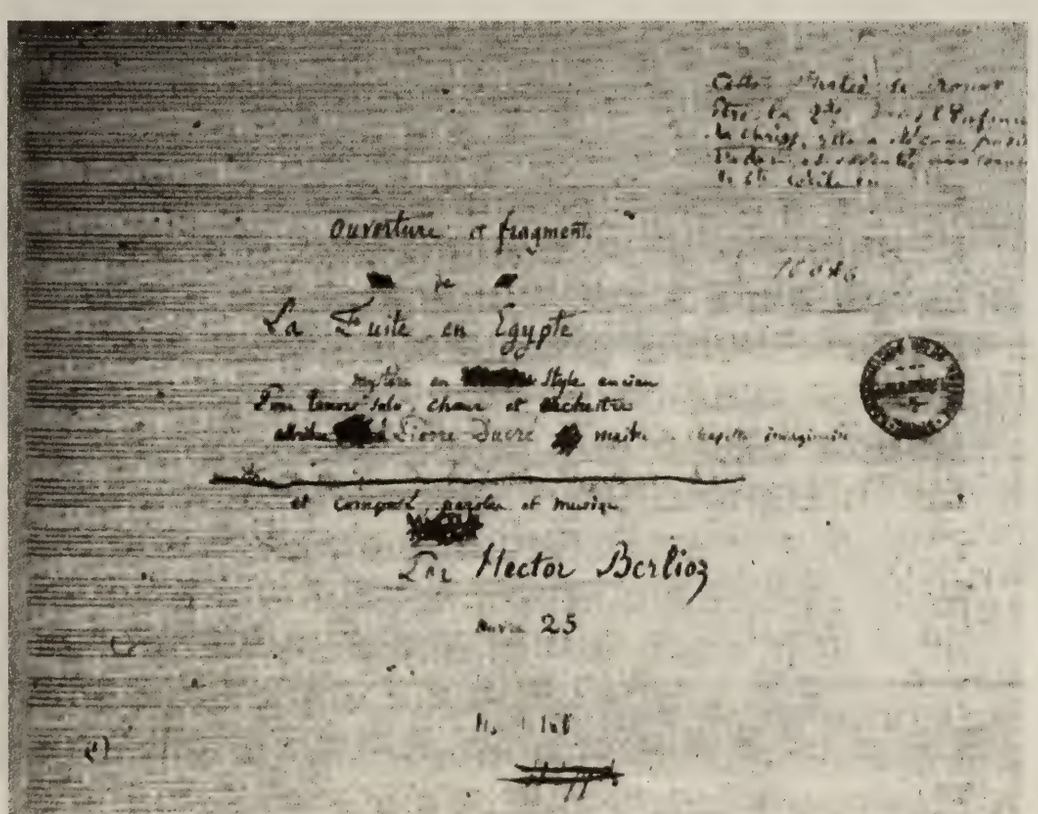
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masterpiece *La Damnation de Faust* in 1846. But the lukewarm reception this work received in Paris and Berlioz's deepening disgust at the decline of artistic taste in France turned him away from composition, which in any case could hardly provide him with a livelihood. His problem was his versatility. He was destined by nature to be a composer, yet he was forced to develop two additional careers, both of which were intended to further his standing as a composer but which in fact impeded it. His work as a journalist—his main source of income throughout his life—did not win the public to his cause but simply made enemies of powerful figures and antagonized everyone whose tastes were not his; while the baton, taken up in order to prevent incompetents from conducting his own music, provided an escape from Paris and the opportunity to offer his music to audiences in Germany, Russia, and England. To be known in Paris as a witty columnist and in London as a virtuoso conductor was no particular help in promoting his art, and it left him very little time for composing. He continued to entertain grand and impossible ideas for new works, but repressed all such temptations as foolish and unaffordable. Small wonder that in the early 1850s he gave up the unequal struggle and went on the road, baton in hand.

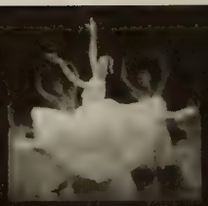
Berlioz still had no intention of enlarging this "Mystery in ancient style." In fact he did not even trouble to perform the three movements he had already composed. *Le Repos de la sainte famille* was first heard in London in 1853, and the full *Fuite en Egypte* was first performed in Leipzig a few months later. He had composed no music for three years and had effectively abandoned his career as a composer. But the performance in Leipzig, just before Berlioz's 50th birthday in December 1853, aroused enormous enthusiasm among the group of young German musicians who were eager to hear Berlioz's unusual music (one of the them was Brahms), and this encouraged him to break his long silence and add a sequel, *L'Arrivée à Saïs*. No sooner had he taken the story into Egypt and described the Holy Family's search for shelter and the generous hospitality of an



Autograph of "The Flight into Egypt"; Berlioz's heading reads "Overture and excerpts from 'La Fuite en Egypte,' a mystery in the old style...attributed to Pierre Ducré, imaginary chapelmaster"

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Ishmaelite family, than he decided that this would in its turn require a preliminary part to balance it. This was originally to be called *Le Massacre des innocents* but was later changed to *Le Songe d'Hérode*. It was completed in the summer of 1854, and the entire work was first performed on December 10, 1854, in the Salle Herz, Paris. For the first time in his career the majority of both press and public agreed in praising the work, and in the words of the official newspaper of the day "its success could not be more complete or more brilliant. The composer has reaped in a single day the harvest of so many years of struggle, patience and toil."



Berlioz, c.1855

Berlioz gave several more performances of *L'Enfance du Christ* in Paris, and this success was a vital factor in persuading him to embark on his grand opera *Les Troyens*, a work on a much larger scale, which he had been dreaming about for some years. In short, he became a composer again, with the courage to defy Parisian taste and follow his destiny.

Berlioz was not a man of faith. For him the appeal of the gospel story lay in its presentation of a touching story with dramatic overtones and poetic characters. Yet the final chorus, "Ô mon âme," has a devotional purity that belongs with the best religious music of the past. The story of the Holy Family's desperate flight to Egypt seemed to grow out of Berlioz's initial image of the shepherds bidding farewell to the infant Christ in Bethlehem. Part III, set in Saïs, where Joseph and Mary desperately seek shelter, drew on his admiration for Mozart's *Zauberflöte*, with Joseph knocking at three doors in turn and being ultimately welcomed by a Sarastro-like Ishmaelite into his home. They are entertained by members of the family playing flutes and a harp, instruments that Berlioz associated with the ancient world.

Like Wagner adding introductory operas to his original plan for *Siegfrieds Tod*, Berlioz felt that his work needed an introductory part to explain why the Holy Family were forced to flee. The *Marche nocturne* vividly portrays the Roman occupation of Palestine and the fear it instilled. Berlioz was also drawn to the character of King Herod, whom he saw not simply as a homicidal tyrant but as a man haunted by dread and the insecurity of his throne. Herod is Shakespearean, longing, like Henry VI,

> To be no better than a homely swain;
> Ah! what a life were this; how sweet! how lovely!
> Gives not the hawthorn bush a sweeter shade
> To shepherds looking on their silly sheep,
> Than doth a rich embroider'd canopy
> To Kings that fear their subjects' treachery?

Mary and Joseph are also greatly enriched by their appearance at the end of Part I. After the explosion of Herod's rage—the most violent part of the Trilogy—the change of scene to the stable at Bethlehem is deeply soothing. Their music is really a love duet, full of affection for each other and for their child, and when angel voices are heard warning them of danger, they recognize at once the superior authority that bids them flee.

Parts I and III are thus dramatic and narrative, while the central Part II is more reflective. From the initial fragment jotted down in 1850 the whole work grew outwards like a giant lily leaf until it was a fully fledged choral work for several soloists and orchestra. As with *La Damnation de Faust* the stage directions found here and there in

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the score have occasionally encouraged theaters to enact the work on stage, although Berlioz's preference was always to appeal to the listener's imagination.

The modal feeling in many parts of the work is derived more from the expressive nature of altered notes than from conscious archaism. The recurrent A-flat in Herod's air "O misère des rois" (in G minor) creates "somber harmonies and cadences of a particular nature that seemed to me suited to the dramatic text," as he told Hans von Bülow. Many details of the score are felicitous and apt in a way truly Berlioz's own—in particular the frolics of the lambs in the stable at Bethlehem, the jostling crowds of Saïs (tremolo cellos and basses *divisi*) when Joseph and Mary are looking for shelter, their distress pictured in a wailing viola figure; the busy *fugato* when the Ishmaelite family attends to their welcome. There is a strong sense of domesticity in the Ishmaelite father's music and tenderness in Mary's, and her first entry, "O mon cher fils," has a beauty that Berlioz never surpassed.

L'Enfance du Christ is now gradually establishing its niche as a regular part of the Christmas repertoire. It will never displace *Messiah* or *The Nutcracker*, but its sentiment and simplicity have a touching appeal that no other Berlioz work can match. In many ways it is the opposite of the ever-popular *Fantastic Symphony*: *L'Enfance du Christ* is devout, not defiantly irreligious; most of its characters are "ordinary folk," not opium-crazed artists; the orchestration is temperate and archaic, not blazingly modern;





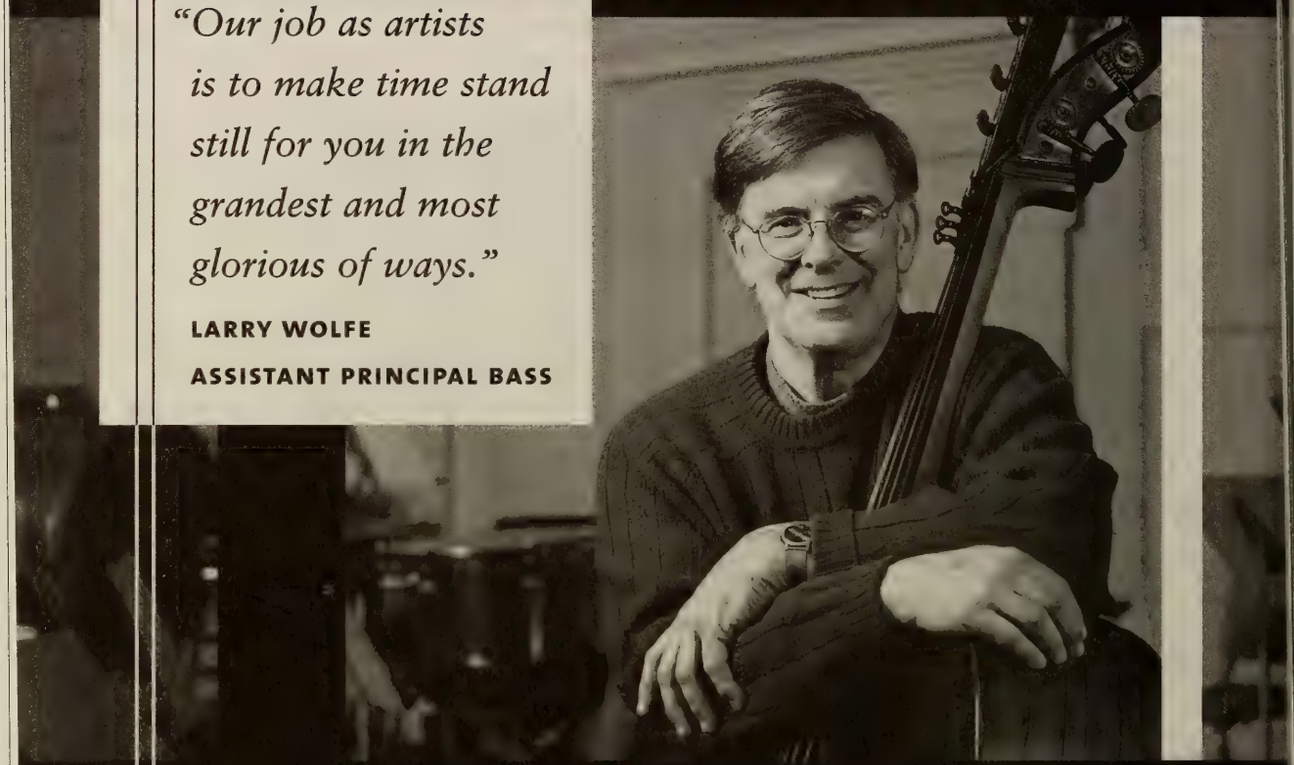


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the trombones do not spit and crackle, they are charged with dignity and menace in their support of King Herod; Berlioz himself is not a participant in the drama, nor even an onlooker. Whereas it might be argued that Berlioz identified with some of his heroes (Harold, Cellini, Faust, even Aeneas), he had no special fondness for biblical stories and he painted his vignettes of the stable at Bethlehem and the Ishmaelites' humble dwelling with extraordinary detachment, just what Romantic artists were never supposed to allow themselves.



Title page of "The Flight into Egypt" as published by Fr. Kistner in Leipzig, 1854

The first audiences for this masterpiece of religious sentiment liked it because it seemed so remote from Berlioz's familiar mode. He was annoyed to be accused of changing his style, when all he had changed, he insisted, was his subject. But that was not quite fair to his critics. He *had* changed more than his subject. There was a new detachment that lends great dignity to the work and allows us to witness Berlioz charming and touching his audience profoundly.

L'Enfance du Christ is no conventional oratorio, nor is it an offering of religious faith. Its differing levels of dramatic intensity betray its piecemeal genesis, too. But it is not hard to understand why the subject appealed to Berlioz so strongly. Even in his stage works he rarely portrayed his characters so deeply or so touchingly as he does here with Herod, Joseph, and Mary, and the whole has a picturesque quality, broken only by the mystic contemplation of the final chorus, that has singled it out for praise by men as diverse as Brahms, Nietzsche, and Debussy. Massenet tells how at the age of eleven he slipped out of his mother's surveillance and heard Berlioz conducting *L'Enfance du Christ* in the Salle Herz. His mother scolded him fearfully when he got home after midnight, but he lay awake that night thinking not of her anger but of "all the beautiful passages in the work I had heard and the tall, dignified figure of Berlioz conducting with masterly authority." It was a memory that never left him.

—Hugh Macdonald

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the Saint Louis Symphony Orchestra. He taught at Oxford and Cambridge Universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses.



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consideration of the composer's musical style and works (Oxford paperback). Hugh Macdonald's Berlioz article from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Early Romantic Masters 2* (Norton paperback, also including the Grove articles on Weber and Mendelssohn). That article was retained, with revisions to the discussion of Berlioz's musical style, in the 2001 edition of Grove. In addition, Macdonald served as editor for *Selected Letters of Berlioz*, a fascinating volume of the composer's letters as translated by Roger Nichols (Norton). The best English translation of Berlioz's *Memoirs* is David Cairns's (Everyman's Library; also once available as a Norton paperback). Still also available is the much older translation by Ernest Newman (Dover paperback). Jacques Barzun's two-volume *Berlioz and the Romantic Century*, first published in 1950, is a distinguished older study (Columbia University Press); Barzun's own single-volume abridgment, *Berlioz and his Century*, is available as a University of Chicago paperback. Brian Primmer's *The Berlioz Style* offers a good discussion of the composer's music (Oxford).

Charles Munch and the Boston Symphony Orchestra made a famous recording of *L'Enfance du Christ* in 1956, with Florence Kopleff (as Mary), Gérard Souzay (Joseph), Cesare Valletti (the Narrator), Giorgio Tozzi (Herod/the Head of a Family/Polydorus), and the New England Conservatory Chorus, Lorna Cooke deVaron, conductor (RCA). The eminent Berlioz conductor Colin Davis has made two admired recordings of *L'Enfance du Christ*: from 1960, with soloists (as Mary, Joseph, the Narrator, and Herod, respectively) Elsie Morrison, John Cameron, Peter Pears, and Joseph Rouleau, the Goldsbrough Orchestra, and the St. Anthony Singers (London); and from 1976 with soloists Janet Baker, Thomas Allen, Eric Tappy, and Jules Bastin, the London Symphony Orchestra, and the John Alldis Choir (Philips). Noteworthy, more recent accounts include conductor Philippe Herreweghe's with Véronique Gens (Mary), Olivier Lallouette (Joseph), Paul Agnew (Narrator), Laurent Naouri (Herod), Fréderic Caton (Head of a Family), the Orchestre des Champs-Élysées, and La Chapelle Royale Collegium Vocale (harmonia mundi); and John Eliot Gardiner's with Anne Sofie von Otter (Mary), Gilles Cachemaille (Joseph), Anthony Rolfe-Johnson (Narrator), José van Dam (Herod), Jules Bastin (Head of a Family), the Orchestre de l'Opéra de Lyon, and the Monteverdi Choir (Erato). A good recording from 1965-66 has conductor André Cluytens leading the Paris Conservatoire Orchestra, the Choeurs René Duclos, and soloists Victoria de los Angeles (Mary), Roger Soyer (Joseph), Nicolai Gedda (Narrator), and Ernest Blanc (Herod); the compact disc reissue is filled out by a truly fine account of the orchestral excerpts from Berlioz's *Roméo et Juliette* with Carlo Maria Giulini leading the Chicago Symphony Orchestra, from 1969 (EMI). Tenor Roberto Alagna sings "The Repose of the Holy Family," from Part II of *L'Enfance du Christ*, on his recent CD with conductor Antonio Pappano and the Orchestra of the Royal Opera House, Covent Garden, of music by Berlioz for tenor, also including, among other things, excerpts from *La Damnation de Faus*t and Berlioz's three operas: *Benvenuto Cellini*, *Les Troyens*, and *Béatrice et Bénédict* (EMI).

—Marc Mandel

L'ENFANCE DU CHRIST

PREMIÈRE PARTIE: Le Songe d'Hérode

LE RÉCITANT
Dans la crèche, en ce temps, Jésus venait de naître.
Mais nul prodige encor ne l'avait fait connaître;
Et déjà les puissants tremblaient,
Déjà les faibles espéraient.
Tous attendaient...
Or apprenez, chrétiens, quel crime épouvantable
Au roi des Juifs alors suggéra la terreur,
Et le céleste avis que dans leur humble étable
Aux parents de Jésus envoya le Seigneur.

SCÈNE 1

Une rue de Jérusalem. Un corps de garde. Soldats romains faisant une ronde de nuit.

MARCHE NOCTURNE

UN CENTURION
Qui vient?

POLYDORUS *le commandant de la patrouille*
Rome!

CENTURION
Avancez!

POLYDORUS
Halte!

CENTURION
Polydorus!
Je te croyais déjà, soldat, aux bords du Tibre.

POLYDORUS
J'y serais en effet si Gallus
Notre illustre préteur m'eut enfin laissé libre.
Mais il m'a sans raison
Imposé pour prison
Cette triste cité pour y voir ses folies
Et d'un roitelet juif garder les insomnies.

CENTURION
Que fait Hérode?

POLYDORUS
Il rêve, il tremble,
Il voit partout des traîtres, il assemble

THE INFANT CHRIST

PART 1: Herod's Dream

NARRATOR
At that time Jesus had just been born in the manger;
but no portent had yet made him known.
Yet already the mighty trembled,
already the weak had hope.
Everyone waited...
learn now, Christian folk, what hideous crime
fear inspired then in the king of the Jews,
and the heavenly counsel the Lord sent
to Jesus' parents in their lowly stable.

SCENE 1

A street in Jerusalem. A guard-house. Roman soldiers on night patrol.

NIGHT MARCH

A CENTURION
Who's there?

POLYDORUS *commanding the patrol*
Rome!

CENTURION
Advance!

POLYDORUS
Halt!

CENTURION
Polydorus!
Corporal, I thought you were on Tiber's banks by now.

POLYDORUS
So I should be if Gallus
our precious praetor had only let me.
But for no good reason
he's shut me up
in this dreary town, watching its antics
and keeping guard over a petty Jewish king's sleepless nights.

CENTURION
What's Herod doing?

POLYDORUS
He broods, quakes with fear,
sees traitors on every side,

Son conseil chaque jour;
Et du soir au matin
Il faut sur lui veiller;
Il nous obsède enfin.

CENTURION
Ridicule tyran! Mais va, poursuis ta ronde.

POLYDORUS
Il le faut bien. Adieu. Jupiter le confonde!
La patrouille se remet en marche et s'éloigne.

SCÈNE 2

Intérieur du palais d'Hérode

AIR D'HÉRODE

HÉRODE
Toujours ce rêve! encor cet enfant
Qui doit me détróner.
Et ne savoir que croire
De ce présage menaçant
Pour ma vie et ma gloire!
Ô misère des rois!
Régner et ne pas vivre,
A tous donner des lois,
Et désirer de suivre
Le chevrier au fond des bois!
Ô nuit profonde
Qui tient le monde
Dans le repos plongé,
A mon sein ravagé
Donne la paix une heure,
Et que ton voile effleure
Mon front d'ennuis chargé...
Ô misère des rois, *etc.*
Effort stérile!
Le sommeil fuit;
Et ma plainte inutile
Ne hâte point ton cours, interminable nuit.

SCÈNE 3

POLYDORUS
Seigneur!

HÉRODE
Lâches, tremblez!
Je sais tenir encore
Une épée...

POLYDORUS
Arrètez!

and daily summons his council;
and from dusk till dawn
has to be looked after;
he's getting on our nerves.

CENTURION
Absurd despot! But off on your rounds now.

POLYDORUS
Yes, I must. Good night. Jove's curse on him!
The patrol resumes its march and moves off into the distance.

SCENE 2

In Herod's palace

HEROD'S ARIA

HEROD
The dream again! Again the child
who is to cast me down.
And not to know what to think
of this omen which threatens
my glory and my existence!
Oh the wretchedness of kings!
To rule yet not to live,
to mete out laws to all,
yet to long to follow
the goatherd into the heart of the woods!
Fathomless night
holding the world
deep sunk in sleep,
to my tormented breast
grant peace for one hour,
and let thy shadows touch
my gloom-pressed brow...
Oh the wretchedness of kings, *etc.*
All effort's useless!
Sleep shuns me;
and my vain complaining
no swifter makes thy course, oh endless night.

SCENE 3

POLYDORUS
My lord!

HEROD
Cowards, beware!
I can still handle
a sword...

POLYDORUS
Stop!

Please turn the page quietly.

HÉRODE *le reconnaissant*
Ah! c'est toi, Polydore.
Que viens-tu m'annoncer?

POLYDORUS
Seigneur, les devins juifs
Viennent de s'assembler
Par vos ordres.

HÉRODE
Enfin!

POLYDORUS
Ils sont là.

HÉRODE
Qu'ils paraissent.

SCÈNE 4

CHŒUR DE DEVINS
Les sages de Judée,
Ô roi, te reconnaissent
Pour un prince savant et généreux;
Ils te sont devoués.
Parle, qu'attends-tu d'eux?

HÉRODE
Qu'ils veuillent m'éclairer,
Est-il quelque remède
Au souci dévorant
Qui dès longtemps m'obsède?

DEVINS
Quel est-il?

HÉRODE
Chaque nuit
Le même songe m'épouvante;
Toujours une voix grave et lente

HEROD *recognizing him*
Oh, Polydor, it's you.
What have you to tell me?

POLYDORUS
My lord, the Jewish soothsayers
have assembled
as you commanded.

HEROD
At last!

POLYDORUS
They are here.

HEROD
Let them come in.

SCENE 4

CHORUS OF SOOTHSAYERS
The wise men of Judaea,
oh king, know thee
for a wise and liberal prince;
they are thy servants.
Speak, what wouldst thou of them?

HEROD
That they reveal to me
if there is any remedy
for the devouring care
which has so long beset me.

SOOTHSAYERS
What is it?

HEROD
Each night
the same dream affrights me;
a slow and solemn voice

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Me répète ces mots; "Ton heureux
temps s'enfuit!
Un enfant vient de naître
Qui fera disparaître
Ton trône et ton pouvoir."
Puis-je de vous savoir
Si cette terreur qui m'accable
Est fondée,
Et comment ce danger redoutable
Peut être détourné?

DEVINS
Les esprits le sauront,
Et par nous consultés
Bientôt ils répondront.

Les devins font des évolutions cabalistiques et procèdent à la conjuration.

DEVINS
La voix dit vrai, Seigneur.
Un enfant vient de naître
Qui fera disparaître
Ton trône et ton pouvoir.
Mais nul ne peut savoir
Ni son nom, ni sa race.

HÉRODE
Que faut-il que je fasse?

DEVINS
Tu tomberas, à moins que l'on ne
satisfasse
Les noirs esprits, et si, pour conjurer
le sort,
Des enfants nouveau-nés tu n'ordonnes
la mort.

HÉRODE
Eh bien, par le fer qu'ils périssent!
Je ne puis hésiter.
Que dans Jérusalem,
à Nazareth, à Bethléem,
Sur tous les nouveau-nés
Mes coups s'appesantissent!
Malgré les cris, malgré les pleurs
De tant de mères éperdues,
Des rivières de sang vont être répandues.
Je serai sourd à ces douleurs.
La beauté, la grâce, ni l'âge
Ne feront faiblir mon courage
Il faut un terme à mes terreurs.

repeats these words: "The time of thy
prosperity is passed!
A child has come into the world
that shall reduce to naught
thy throne and thy dominion."
Can I discover from you
if this terror that oppresses me
has any truth,
and how this dread peril
may be averted?

SOOTHSAYERS
The spirits will know;
we shall consult them,
and they will soon give answer.

The soothsayers perform cabalistic movements, then proceed to conjure the spirits.

SOOTHSAYERS
The voice speaks true, oh king.
A child has come into the world
that shall reduce to naught
thy throne and thy dominion.
Yet none may know
his name nor his country.

HEROD
What must I do?

SOOTHSAYERS
Thou shalt fall unless the dark spirits

are satisfied and, to prevent thy fate,

thou ordainest death for all the newborn
children.

HEROD
So be it, let them perish by the sword!
I must not waver.
In Jerusalem,
in Nazareth, in Bethlehem,
on all the newborn
let my violence strike!
Though all their mothers
despair and wail and weep,
rivers of blood shall flow.
I will be deaf to their suffering.
Not beauty nor charm nor age
shall weaken my resolve.
My terrors must have an end.

Please turn the page quietly.

DEVINS
Oui, oui, par le fer qu'ils périssent!
N'hésite pas.
Que dans Jérusalem,
à Nazareth, à Bethléem,
Sur tous les nouveau-nés
Tes coups s'appesantissent!
Oui, malgré les cris, malgré les pleurs
De tant de mères éperdues,
Les rivières de sang qui seront répandues,
Demeure sourd à ces douleurs!
Que rien n'ébranle ton courage!
Et vous, pour attiser sa rage,
Esprits, redoublez ses terreurs!

SCÈNE 5

L'étable de Bethléem

DUO

MARIE
Ô mon cher fils, donne cette herbe tendre
A ces agneaux qui vers toi vont bélant;
Ils sont si doux, laisse, laisse-les prendre.
Ne les fais pas languir, ô mon Enfant.

SOOTHSAYERS
Yes, let them perish by the sword!
Do not waver.
In Jerusalem,
in Nazareth, in Bethlehem,
on all the newborn
let they violence strike!
Though all their mothers
despair and wail and weep
and rivers of blood shall flow,
be deaf to their suffering.
Let nothing shake your resolve!
And you, spirits, to whet his rage,
multiply his terrors!

SCENE 5

The stable at Bethlehem

DUET

MARY
Oh my dear son, give this fresh grass
to those lambs that come bleating to thee;
they are so gentle, let them take it.
Don't let them go hungry, my child.

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MARIE, JOSEPH
Répands encor ces fleurs sur leur litière.

Ils sont heureux de tes dons, cher Enfant;

Vois leur gaieté, vois leurs jeux, vois leur mère
Tourner vers toi son regard caressant.

MARIE
Oh! sois béni, mon cher et tendre Enfant!

JOSEPH
Oh! sois béni, divin Enfant!

SCÈNE 6

CHŒUR D'ANGES INVISIBLES
Joseph! Marie!
Ecoutez-nous.

MARIE, JOSEPH
Esprits de vie,
Est-ce bien vous?

ANGES
Il faut sauver ton fils
Qu'un grand péril menace,
Marie.

MARIE
Ô ciel, mon fils!

ANGES
Oui, vous devez partir
Et de vos pas bien dérober la trace;
Dès ce soir au désert vers l'Egypte il faut fuir.

MARIE, JOSEPH
A vos ordres soumis, purs esprits de lumière,
Avec Jésus au désert nous fuirons.
Mais accordez à notre humble prière
La prudence, la force, et nous le sauverons.

ANGES
La puissance céleste
Saura de vos pas écarter
Toute rencontre funeste.

MARIE, JOSEPH
En hâte, allons tout préparer.

ANGES
Hosanna! Hosanna!

MARY, JOSEPH
Spread these flowers too about their straw.
They are pleased with thy gifts, dear child;
see how blithe they are, how they gambol, and how their mother
turns towards thee her grateful gaze.

MARY
Blessed be thou, my dear sweet child!

JOSEPH
Blessed be thou, holy child!

SCENE 6

CHORUS OF UNSEEN ANGLES
Joseph! Mary!
Hearken to us.

MARY, JOSEPH
Spirits of life,
can it be you?

ANGELS
You must save thy son
whom great danger threatens,
Mary.

MARY
Oh heaven, my son!

ANGELS
Yes, you must go
and leave no trace behind you;
this very night you shall flee through the desert towards Egypt.

MARY, JOSEPH
Obedient to your word, pure spirits of light,
we shall flee with Jesus to the desert.
But grant us, we humbly pray,
wisdom and strength, so we shall save him.

ANGELS
The power of heaven
will keep from your way
all fatal encounter.

MARY, JOSEPH
Let us hasten to get ready.

ANGELS
Hosanna! Hosanna!

End of Part I

DEUXIÈME PARTIE: ***La Fuite en Egypte***

OUVERTURE

Les bergers se rassemblent devant l'étable de Bethléem.

ADIEUX DES BERGERS À LA SAINTE FAMILLE

CHŒUR DES BERGERS
Il s'en va loin de la terre
Où dans l'étable il vit le jour.
De son père et de sa mère
Qu'il reste le constant amour,
Qu'il grandisse, qu'il prospère
Et qu'il soit bon père à son tour.
Oncques si, chez l'idolâtre,
Il vient à sentir le malheur,

PART 2: ***The Flight Into Egypt***

OVERTURE

The shepherds gather before the stable in Bethlehem.

THE SHEPHERDS' FAREWELL TO THE HOLY FAMILY

CHORUS OF SHEPHERDS
He is going far from the land
where in the stable he was born.
May his father and his mother
always love him steadfastly;
may he grow and prosper
and be a good father in his turn.
If ever among the idolaters
he should find misfortune,



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Fuyant la terre marâtre,
Chez nous qu'il revienne au bonheur.
Que la pauvreté du pâtre
Reste toujours chère à son coeur.
Cher enfant, Dieu te bénisse!
Dieu vous bénisse, heureux époux!
Que jamais de l'injustice
Vous ne puissiez sentir les coups.
Qu'un bon ange vous avertisse
Des dangers planant sur vous.

let him flee the unkind land
and come back to live happily among us.
May the shepherd's lowly life
be ever dear to his heart.
Dear child, may God bless thee,
and God bless you, happy pair!
May you never feel
the cruel hand of injustice.
May a good angel warn you
of all dangers that hang over you.

LE REPOS DE LA SAINTE FAMILLE

LE RÉCITANT
Les pèlerins étant venus
En un lieu de belle apparence
Où se trouvaient arbres touffus
Et de l'eau pure en abondance,
Saint Joseph dit: "Arrêtez-vous
Près de cette claire fontaine.
Après si longue peine
Reposons-nous."
L'enfant Jésus dormait. Pour lors Sainte Marie,
Arrêtant l'âne, répondit:
"Voyez ce beau tapis d'herbe douce et fleurie,
Le Seigneur pour mon fils au désert l'étendi."
Puis s'étant assis sous l'ombrage
De trois palmiers au vert feuillage,
L'âne paissant,
L'Enfant dormant,
Les sacrés voyageurs quelque temps sommeillèrent,
Bercés par des songes heureux,
Et les anges du ciel, à genoux autour d'eux,
Le divin Enfant adorèrent.

CHOEUR D'ANGES
Alleluia! Alleluia!

THE REPOSE OF THE HOLY FAMILY

NARRATOR
The pilgrims having come
to a place of fair aspect
with bushy trees
and fresh water in abundance,
St. Joseph said: "Stop
near this clear spring.
After such long toil
let us rest."
The child Jesus was asleep. Then Holy Mary,
halting the ass, answered:
"Look at this fair carpet of soft grass and flowers
that the Lord spread in the desert for my son."
Then, having sat down in the shade
of three green-leaved palm trees,
while the ass grazed
and the child slept,
the holy travelers slumbered for a while,
lulled by sweet dreams,
and the angels of heaven, kneeling about them,
worshipped the divine child.

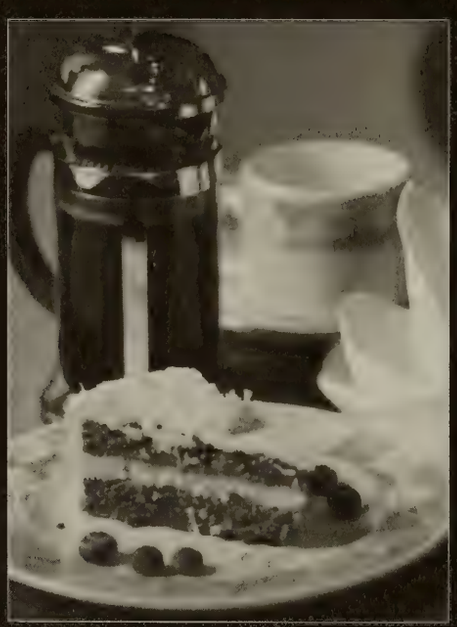
CHORUS OF ANGELS
Alleluia! Alleluia!

End of Part II

Before Bach and Berlioz, dine with Einstein and Dickinson.

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TROISIÈME PARTIE: ***L'Arrivée à Saïs***

LE RÉCITANT
Depuis trois jours, malgré l'ardeur du vent,
Ils cheminaient dans le sable mouvant.

Le pauvre serviteur de la famille sainte,
L'âne, dans le désert était déjà tombé;

Et bien avant de voir d'une cité l'enceinte,
De fatigue et de soif son maître eût succombé
Sans le secours de Dieu. Seule Sainte Marie
Marchait calme et sereine, et de son doux Enfant
La blonde chevelure et la tête bénie
Semblaient la ranimer sur son coeur reposant.
Mais bientôt ses pas chancelèrent...
Combien de fois les époux s'arrêtèrent...
Enfin pourtant ils arrivèrent
A Saïs, haletants,
Et presque mourants.
C'était une cité dès longtemps réunie
A l'empire romain,
Pleine de gens cruels, au visage hautain.
Oyez combien dura la navrante agonie

Des pèlerins cherchant un asile et du pain.

SCÈNE 1

L'intérieur de la ville de Saïs

DUO

MARIE
Dans cette ville immense
Où le peuple en foule s'élance,
Quelle rumeur!
Joseph! J'ai peur...
Je n'en puis plus...Hélas!...
Je suis morte...
Allez frapper à cette porte.

JOSEPH
Ouvrez, ouvrez, secourez-nous,
Laissez-nous reposer chez vous!
Que l'hospitalité sainte soit accordée
A la mère, à l'Enfant. Hélas! de la Judée
Nous arrivons à pied.

PART 3: ***The Arrival at Saïs***

NARRATOR
For three days, despite the hot winds,
they journeyed through the shifting sands.
The holy family's poor servant,
the ass, had already fallen in the desert dust;
and long before they saw a city's walls,
his master would have died from exhaustion and thirst
but for God's help. Only Holy Mary

walked on serene and untroubled; and her sweet child's
fair locks and blessed head
resting against her breast seemed to give her strength.
But soon her feet stumbled...
How many times the couple stopped...
At length they came
to Saïs, gasping
and near to death.
It was a city that had long been part
of the Roman empire,
full of cruel folk, with haughty airs.
Hear now of the grievous agony endured so long
by the pilgrims in their search for food and shelter.

SCENE 1

Within the town of Saïs

DUET

MARY
In this immense town
the roar and bustle
of the hurrying crowds!
Joseph, I'm frightened...
I can't go on...Alas...
I'm dead...
Go and knock at that door.

JOSEPH
Open, open, help us,
let us rest in your house!
Grant sacred hospitality
to mother and child! Alas, we have come
from Judaea on foot.

Please turn the page quietly.

CHŒUR DE ROMAINS
Arrière, vils Hébreux!
Les gens de Rome n'ont que faire
De vagabonds et de lépreux!

MARIE
Mes pieds de sang teignent la terre!

JOSEPH
Seigneur! ma femme est presque morte!

MARIE
Jésus va mourir...c'en es fait.
Mon sein tari n'a plus de lait.

JOSEPH
Frappons encore à cette porte.
Oh! par pitié, secourez-nous!
Laissez-nous reposer chez vous!
Que l'hospitalité sainte soit accordée
A la mère, à l'Enfant. Hélas! de la Judée
Nous arrivons à pied.

CHŒUR D'ÉGYPTIENS
Arrière, vils Hébreux!
Les gens d'Egypte n'ont que faire
De vagabonds et de lépreux!

JOSEPH
Seigneur! sauvez la mère!
Marie expire...c'en est fait...
Et son Enfant n'a plus de lait.
Votre maison, cruels, reste fermée.
Vos coeurs sont durs. Sous la ramée

De ces sycomores, l'on voit,

Tout à lécart, un humble toit...
Frappons encor...Mais qu'à ma voix unie
Votre voix si douce, Marie,
Tente aussi de les attendrir.

MARIE
Hélas! nous aurons à souffrir
Partout l'insulte et l'avanie.
Je vais tomber...

JOSEPH
Oh! par pitié,

MARIE, JOSEPH
Oh! par pitié, secourez-nous!
Laissez-nous reposer chez vous!
Que l'hospitalite sainte soit accordée
Aux parents (à la mère), à l'Enfant.
Hélas! de la Judée
Nous arrivons à pied.

CHORUS OF ROMANS
Get away, vile Hebrews!
Roman people have nothing to do
with tramps and lepers!

MARY
My bleeding feet stain the ground!

JOSEPH
Lord! My wife is nearly dead!

MARY
Jesus is going to die...all is lost.
My breast has run dry, no milk is left.

JOSEPH
We shall try knocking at this door.
For pity's sake help us,
let us rest in your house!
Grant sacred hospitality
to mother and child! Alas, we have come
from Judaea on foot.

CHORUS OF EGYPTIANS
Get away, vile Hebrews!
Egyptian people have nothing to do
with tramps and lepers!

JOSEPH
Lord, save the mother!
Mary is fainting...all is lost...
and her child has no more milk.
Cruel people, your house remains closed.
Your hearts are hard. Beneath the
branches
of those sycamores, set apart from the
rest,
there's a lowly dwelling...
We shall knock there....But Mary,
join your gentle voice to mine,
you too try to move them.

MARY
Alas, everywhere we must endure
insult and rebuff.
I am going to faint...

JOSEPH
For pity's sake,

MARY, JOSEPH
For pity's sake help us,
let us rest in your house!
Grant sacred hospitality
to parents (to mother) and child. Alas,
we have come
from Judaea on foot.

SCÈNE 2

L'intérieur de la maison des Ismaélites

LE PÉRE DE FAMILLE
Entrez, entrez, pauvres Hébreux!
La porte n'est jamais fermée,
Chez nous, aux malheureux.

Joseph et Marie entrent.

Grands dieux! Quelle détresse!
Qu'autour d'eux on s'empresse!
Filles et fils et serviteurs,
Montrez la bonté de vos coeurs!
Que de leurs pieds meurtris on lave les blessures!
Donnez de l'eau, donnez du lait, des grappes mûres;
Preparez à l'instant
Une couchette pour l'enfant.

CHŒUR D'ISMAÉLITES
Que de leurs meurtris on lave les blessures!
Donnon de l'eau, donnons du lait des grappes mûres;
Prèparons à l'instant
Une couchette pour l'enfant.

Les jeunes Ismaélites et leurs serviteurs se dispersent dans la maison, exécutant les ordres divers du Père de famille.

LE PÈRE DE FAMILLE
Sur vos traits fatigués
La tristesse est empreinte.
Ayez courage, nous ferons
Ce que nous pourrons
Pour vous aider.
Bannissez toute crainte;
Les enfants d'Ismaël.
Sont frères de ceux d'Israël.
Nous avons vu le jour au Liban, en Syrie.
Comment vous nomme-t-on?

JOSEPH
Elle a pour nom Marie,
Je m'appelle Joseph, et nous nommons l'Enfant Jésus.

LE PÈRE DE FAMILLE
Jésus! quel nom charmant!
Dites, que faites-vous pour gagner votre vie?
Oui, quel est votre état?

SCENE 2

Inside the Ishmaelites' house

HOUSEHOLDER
Come in, come in, you poor Jews!
The door of our house
is never closed to the unfortunate.

Joseph and Mary enter.

Great gods! What a dreadful sight!
Come quickly and see to their needs!
Daughters, sons, servants,
show the kindness of your hearts!
Wash the sores on their bruised feet!
Give them water, give them milk and ripe grapes;
make up a cot
for the child at once.

CHORUS OF ISHMAELITES
Wash the sores on their bruised feet!

Give them water, give them milk and ripe grapes;
make up a cot
for the child at once.

The young Ishmaelites and their servants scatter about the house, carrying out the householder's orders.

HOUSEHOLDER
Your tired faces
are lined with sorrow.
Take heart, we'll do
what we can
to help you.
Don't be afraid;
the children of Ishmael
are brothers of the children of Israel.
We come from Lebanon, in Syria.
What are your names?

JOSEPH
Her name is Mary,
I'm called Joseph, and we have named the child Jesus.

HOUSEHOLDER
Jesus! What a sweet name!
Tell me what do you do for a living?
What is your trade?

Please turn the page quietly.

JOSEPH
Moi, je suis charpentier.

LE PÈRE DE FAMILLE
Eh bien, c'est mon métier!
Vous êtes mon compère.
Ensemble nous travaillerons,
Bien des deniers nous gagnerons.
Laissez faire.
Près de nous Jésus grandira,
Puis bientôt il vous aidera,
Et la sagesse il apprendra.
Laissez, laissez faire.

CHŒUR
Laissez, laissez faire.
Près de nous Jésus grandira,
Puis bientôt il vous aidera,
Et la sagesse il apprendra.

LE PÈRE DE FAMILLE
Pour bien finir cette soirée
Et rejouir nos hôtes, employons
La science sacrée,
Le pouvoir des doux sons.
Prenez vos instruments, mes enfants;
toute peine
Cède à la flûte unie à la harpe thébaine.

TRIO *pour deux flûtes et harpe, executé par les jeunes Ismaélites*

LE PÈRE DE FAMILLE *s'adressant à Marie*
Vous pleurez, jeune mère.
Douces larmes, tant mieux!
Allez dormir, bon père,

JOSEPH
I am a carpenter.

HOUSEHOLDER
That's my job too!
We are comrades.
We shall work together,
and make lots of money.
No need to worry.
Jesus shall be brought up with us,
then before long he'll be helping you,
he'll grow up to be a good boy.
No need to worry at all.

CHORUS
No need to worry at all.
Jesus shall be brought up with us,
then before long he'll be helping you,
and he'll grow up to be a good boy.

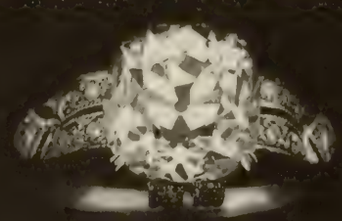
HOUSEHOLDER
To round off the evening
and cheer our guests, let's use
the sacred science,
the power of sweet sounds.
Get your instruments, children;
all trouble
yields to the flute and the Theban harp.

TRIO *for two flutes and harp, performed by the young Ishmaelites*

HOUSEHOLDER *to Mary*

You weep, young mother.
Gentle tears; good, so be it!
Go to bed, good father,

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Rentrent en votre coeur.

MARIE, JOSEPH
Adieu, merci, bon père,
Déjà ma peine amère
Semble s'enfuir.
Plus d'alarmes.
Qui, les charmes
De l'espoir du bonheur
Rentrent en notre coeur.

CHŒUR
Allez dormir, bon père,
Doux enfant, tendre mère,
Bien reposez,
Mal ne songez,
Plus d'alarmes.
Que les charmes
De l'espoir du bonheur
Rentrent en votre coeur.

SCÈNE 3

ÉPILOGUE

LE RÉCITANT
Ce fut ainsi que par un infidèle
Fut sauvé le Sauveur.
Pendant dix ans Marie, et Joseph avec elle,
Virent fleurir en lui la sublime douceur,
La tendresse infinie
A la sagesse unie.
Puis enfin de retour
Au lieu qui lui donna le jour
Il voulut accomplir le divin sacrifice

Qui racheta le genre humain
De l'éternel supplice
Et du salut lui fraya le chemin.

LE RÉCITANT, CHŒUR
Ô mon âme, pour toi que reste-t-il à faire,
Qu'à briser ton orgueil devant un tel mystère?
O mon coeur, emplis-toi du grave et pur amour
Qui seul peut nous ouvrir le céleste séjour.

Amen.

FIN

rest well,
peaceful dreams,
no more alarms.
May the hope
of happiness once more
gladden your heart.

MARY, JOSEPH
Good night and thanks, good father;
already my bitter afflictions
seem to be vanishing.
No more alarms.
Yes, the hope
of happiness once more
gladdens our hearts.

CHORUS
Go to bed, good father,
sweet child, gentle mother,
rest well,
peaceful dreams,
no more alarms.
May the hope
of happiness once more
gladden your hearts.

SCENE 3

EPILOGUE

NARRATOR
Thus it came to pass that the Saviour
was saved by an infidel.
For ten years Mary, and Joseph with her,

watched sublime humility flower in him,
infinite love
joined to wisdom.
Then at length he returned
to the country of his birth,
that he might accomplish the divine sacrifice
which ransomed mankind
from eternal torment
and marked out the way of salvation.

NARRATOR, CHORUS
Oh my soul, what remains for you to do
but shatter your pride before so great a mystery?
Oh my heart, be filled with the pure, deep love
which alone can open to us the kingdom of heaven.

Amen.

END



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Rafael Frühbeck de Burgos



Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated *summa cum laude* and was awarded the Richard Strauss Prize. He has served as general music director of the Rundfunkorchester Berlin, principal guest conductor of the National Symphony Orchestra in Washington, D.C., and music director of the Deutsche Oper Berlin, Vienna Symphony, Bilbao Orchestra, National Symphony Orchestra of Spain, the Düsseldorfer Symphoniker, and the Montreal Symphony. For many seasons he was also guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo. He is the newly named principal conductor of the Orchestra Sinfonica Nazionale della RAI in Turin. Rafael Frühbeck de Burgos has conducted virtually all of the major orchestras in the United States and Canada. He is a regular guest conductor with most of the major European ensembles, including all of the London orchestras, the Berlin, Munich, and Hamburg Philharmonic orchestras, the German Radio Orchestras, and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras. He has made extensive tours with such ensembles as the Philharmonia of London, the London Symphony Orchestra, the National Orchestra of Madrid, and the Swedish Radio Orchestra. He toured North America with the Vienna Symphony in three different seasons and has led the Spanish National Orchestra on two tours of the United States. Future and recent engagements in North America include concerts with the Philadelphia Orchestra, the Pittsburgh Symphony, the National Symphony, the Cincinnati Symphony Orchestra, and the Montreal Symphony Orchestra. Rafael Frühbeck de Burgos has recorded extensively for EMI, Decca, Deutsche Grammo-

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.



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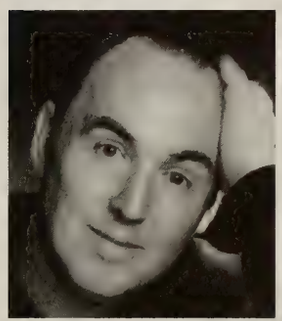
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phon, Spanish Columbia, and Orfeo. Several of his recordings are considered to be classics, including his interpretations of Mendelssohn's *Elijah* and *St. Paul*, Mozart's Requiem, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla, including *Atlántida* and *La vida breve*. Rafael Frühbeck de Burgos made his Boston Symphony debut in 1971. He has returned to the Boston Symphony podium for annual Tanglewood appearances since the summer of 2000, subscription concerts in March/April 2002, and the opening concerts of the 2002-03 season. Besides leading Berlioz's *L'Enfance du Christ* this week, he returns in May to conduct Berlioz's *La Mort de Cléopâtre* and Ravel's complete *Daphnis et Chloé* for the closing concerts of the 2003-04 subscription season.

Keith Lewis



New Zealand-born tenor Keith Lewis was made a Companion of the New Zealand Order of Merit (CNZM) in the Queen's New Year Honours 2000 for services to opera. He has appeared throughout Europe, Canada, and North America with such conductors as Albrecht, Bertini, Blomstedt, Boulez, Sir Andrew Davis, Sir Colin Davis, Dutoit, Giulini, Haitink, Inbal, Jordan, Leppard, Mackerras, Marriner, Mehta, Menuhin, Muti, Nagano, Ozawa, Previn, Esa-Pekka Salonen, Pritchard, Tate, Sawallisch, Sinopoli, Solti, Svetlanov, and Welser-Möst. He has appeared at many of the world's leading opera houses, including Lyric Opera of Chicago, Deutsche Oper Berlin, Staatsoper Berlin, Covent Garden, Glyndebourne, Stuttgart, Frankfurt, Hamburg, Paris (the Bastille and Palais Garnier), Monte Carlo, Bonn, Zurich, Bordeaux, Venice's La Fenice, the Athens Festival, Vienna, Vlaamse Opera, and Toulouse, in such repertoire as Mozart's *Così fan tutte*, *Don Giovanni*, *Die Zauberflöte*, *La clemenza di Tito*, and *Idomeneo*, Gluck's *Armide* and *Iphigenie en Tauride*, Berg's *Lulu*, Rossini's *Il barbiere di Siviglia*, Monteverdi's *L'incoronazione di Poppea*, Schumann's *Genoveva*, Donizetti's *Maria Stuarda*, Handel's *Semele*, and Janáček's *The Makropulos Case*. Mr. Lewis's repertoire also includes Mahler's *Das Lied*



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von der Erde and Eighth Symphony, Bach's B minor Mass; Britten's Serenade for Tenor, Horn, and Strings, Nocturne, *Les Illuminations*, and *War Requiem*, and the role of Captain Vere in *Billy Budd*; Handel's *Messiah*; Berlioz's *La Damnation de Faust*, *Lélio*, *Benvenuto Cellini*, *Te Deum*, and Requiem; Verdi's Requiem, Strauss's *Salome*, Haydn's *The Creation* and *The Seasons*, Stravinsky's *Oedipus Rex*, Schoenberg's *Von Heute auf Morgen*, Rachmaninoff's *The Bells*, Kodály's *Psalmus Hungaricus*, Schumann's *Das Paradies und die Peri*, Elgar's *Dream of Gerontius*, Rossini's *Ermione* and *Messe di Gloria*, Schubert's Mass in E-flat, Chausson's *Poéme de l'amour*, and Beethoven's Symphony No. 9. Recent engagements include Verdi's Requiem in São Paulo, *Oedipus Rex* in Milan, *Das Buch mit sieben Siegeln* in Munich and Düsseldorf, *Das Lied von der Erde* with the Residentie Orchestra in the Netherlands, Berlioz's Requiem with the Berlin Symphony Orchestra, and *Das Lied von der Erde* in London with the BBC Symphony Orchestra. Keith Lewis's discography includes two recordings of Mozart's Requiem, with Giulini on Sony and with Welser-Möst for EMI; *Don Giovanni* with Haitink and Haydn Masses with Marriner for EMI, *Messiah* with Solti for Decca, Beethoven's Ninth Symphony with Giulini, Bach's B minor Mass with Giulini and Strauss's *Salome* with Mehta for Sony, and Berlioz's Requiem with Bertini, Mahler's Eighth Symphony and *Das Lied von der Erde*, Schumann's *Das Paradies und die Peri*, and Berlioz's *La Damnation de Faust*, all for Deutsche Grammophon. Mr. Lewis's future engagements include *Idomeneo* in Geneva, *Salome* at the Stuttgart Opera, *Billy Budd* in Torino, *Faust* with West Australian Opera, and his first *Lohengrin* in Bordeaux. Keith Lewis's only previous appearances with the BSO were as the tenor soloist in two performances of Bach's *St. Matthew* Passion under Seiji Ozawa at Tanglewood in August 1995.

Susanne Mentzer



American mezzo-soprano Susanne Mentzer is a familiar face at the world's most prestigious opera houses, festivals, and concert halls. Acclaimed for both vocal and acting gifts, she is known for her portrayals of Cherubino in *Le nozze di Figaro* and the Composer in *Ariadne auf Naxos*, along with classic femme fatale and ingénue roles. She specializes in the repertoire of Mozart, Berlioz, Massenet, and Richard Strauss and the bel canto repertoire of Rossini, Bellini, and Donizetti. She also enjoys a significant concert, chamber music, and recital career. In addition to these performances of Berlioz's *L'Enfance du Christ*, for Berlioz's bicentennial year she sang music of Berlioz at the Aspen Music Festival in summer 2003, performed with the New York Philharmonic in his *Roméo et Juliette* in October, and sings Berlioz's *Nuits d'été* with the Pittsburgh Symphony, the Indianapolis Symphony Orchestra, and the Iris Orchestra this winter. Other highlights of 2003-04 include a return to the Metropolitan Opera for Rosina in *Il barbiere di Siviglia*; her first Hansel in *Hansel and Gretel* with the Milwaukee Symphony, Ravel's *Shéhérazade* with the San Diego Symphony, a recital at Emory University, and the completion of a recording of John Harbison songs. Ms. Mentzer has appeared at nearly every great opera house and orchestra in North America and Europe, as well as at the Teatro Colón in Buenos Aires and on tour to Japan. Recent recordings include "The Eternal Feminine" with pianist Craig Rutenberg for Koch International Classics; "Wayfaring Stranger" with guitarist Sharon Isbin for Erato; and two Haydn rarities: the opera *L'isola disabitata* and the dramatic cantata *Arianna a Naxos* on Arabesque. Other recordings include *Le nozze di Figaro* for Telarc, *Idomeneo* for Philips, *Don Giovanni* for EMI (also on DVD), *Il barbiere di Siviglia* for EMI, Donizetti's *Anna Bolena* on Decca, Gounod's *Faust* for Teldec, and Rossini's *Petit Messe solenelle* and *Il turco in Italia* on Philips. She has appeared in several Metropolitan Opera television broadcasts on PBS and was featured on the A&E Network series "Breakfast with the Arts." This season she will be seen on the PBS/Metropolitan Opera broadcast of *Ariadne auf Naxos*. Ms. Mentzer is a professor of Voice at the DePaul University School of Music in Chicago and a faculty member of the Aspen Music Festival; she also gives master classes throughout the country. Since 1991 she has organized the annual autumn Jubilate benefit concert featuring stars of the opera world to support Chicago's Bonaventure House, a residence for people living with AIDS, an endeavor that has raised more than a million dollars to date. Born in Philadelphia and raised in

Hello, I Must Be Changing

Our lives change constantly. We never know with precision what we will face tomorrow. So when tomorrow comes, we have to be ready to confront the need for a new approach openly, creatively, and willingly. If we are stuck and cannot respond, determined to hold onto yesterday's solutions, we are in trouble.

How can we make certain that the future leaders of our country will be able to manage a changing world successfully? How do we help students develop both the skill and the inner strength to be fluent, indeed inspired, in the task of evaluation, response, and innovation?

When we are teaching adolescent girls about change, we do not have to create clever lessons based on simulations and change models. The curriculum is constantly present, staring girls in the face. Ready or not, their bodies, minds, emotions, relationships, and ideas shift dramatically and daily.

So, change for adolescents is a certainty. How well they do it, though, is another matter. Both ends and means are important. On the one hand is the goal of becoming a healthy, effective person, but on the other is the quality of the change process itself. It is the way in which the challenges of adolescence are met that forms the underlying pattern of adult coping skills.

Kurt Lewin, a founder of modern social psychology, identifies three phases in change cycles that are analogous to the phases through which a girl travels as she says goodbye to the child she used to be and begins to form the young woman she will become. There is a time of unfreezing, then changing, and finally a girl resets.

The pre-teen girl knows herself well. Hello Kitty, butterfly clips, and Beanie Babies define her world. Then, one morning, it's over. What made sense for so long doesn't anymore. A girl is beginning to let go of the younger child, a friend she knew well.

The growing girl will, at this point, change everything from friendships to her mind as she tries on different roles for size and fit. Gathering data on what to incorporate into her emerging young-woman vision, she scans the horizon for role models. Joan of Arc? Britney Spears? Aunt Nancy? And what about her life's work? Biochemist? Poet? Entrepreneur?

She may announce her career choice to the world at lunch only to change her mind by dinner. In the right environment, though, she will have the feeling that she is searching, not being whimsical or silly. She learns then that change is a part of life, not a threat to it. She sees that she is doing important work, not just pretending. Changing is difficult and best done in a confident community. Surrounded by steady and wise adults, a girl is reassured that her own inner testing and doubt do not shake the foundations of the community around her.

Finally, a girl begins to reset, that is, she begins to integrate her new ideas and perspectives into a new self-concept. Teachers everywhere are familiar with this phenomenon, which is why we are not surprised to notice, in about January every year, that seniors suddenly seem grown up and ready to leave, distinctly more mature than ever before. High school has served its purpose. Girls are ready to take their new selves into the world.

The emergence of a new grown-up persona is only part of the success. Secure in what she has accomplished, a girl now knows that she can manage change with resolve. She has found a creative style. She will approach other challenges purposefully. Most importantly, she will embrace change, her life-long companion, with the confidence that only early success can bring.

How can we make certain that the future leaders of our country will be able to manage a changing world successfully? Encourage them to take healthy risks, be there to listen, share coping strategies, and express certainty about their ability to succeed. From this secure base, they will sense that life is about growth, not defensive posturing. They will trust that the sky is not falling when hard times come along. If we, the adults in girls' lives, have patience for the journey and reverence for the process, girls will become the courageous innovators our world needs them to be.

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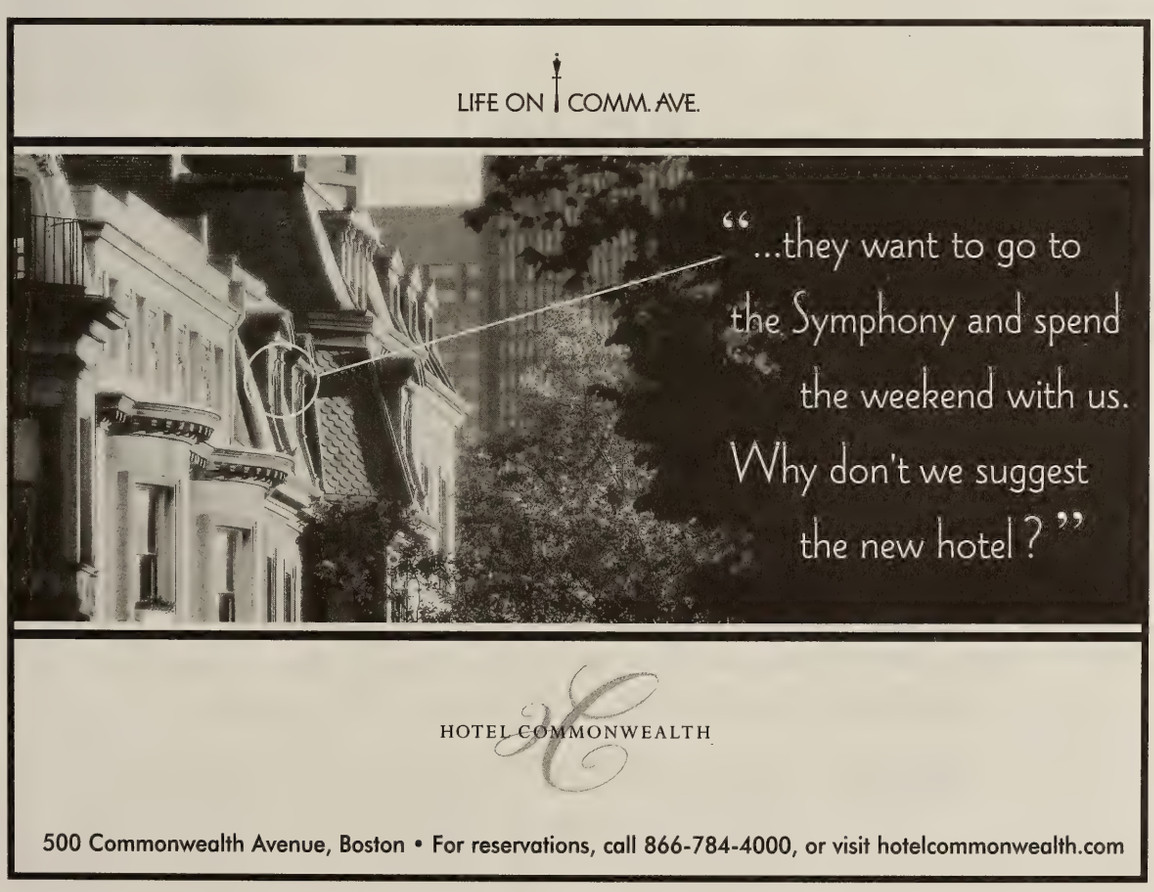
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Maryland and New Mexico, Ms. Mentzer received her bachelor's and master's degrees at the Juilliard School, was a member of the Houston Opera Studio, and studies privately with Norma Newton. She is the proud mother of a teenage son. Susanne Mentzer made her Boston Symphony debut at Tanglewood in July 1982 and her subscription series debut in October 1983. Her most recent BSO appearances were in February 1992 at Symphony Hall, and at Tanglewood in July 1999, on both occasions as soloist in Mozart's *Great* C minor Mass.

Gilles Cachemaille



Swiss-French bass-baritone Gilles Cachemaille has, over the years, developed into a top interpreter of French music. After starting his career at the Aix-en-Provence Festival in 1982 he was chosen by the late Herbert von Karajan to appear in *Carmen* with the Berlin Philharmonic at the Salzburg Festival. He has since appeared with the leading opera houses, orchestras, and festivals of Europe and the United States, working with the world's most prestigious conductors and stage directors. He also has more than thirty recordings to his credit. His roles include Méphistophélès in *La Damnation de Faust* and Golaud in *Pelléas et Mélisande*, the title role and *Leporello* in *Don Giovanni*, Figaro in *Le nozze di Figaro*, Guglielmo and Don Alfonso in *Così fan tutte*, Nick Shadow in *The Rake's Progress*, Sulpice in Donizetti's *La Fille du regiment*, and the Musiklehrer in Strauss's *Ariadne auf Naxos*. His concert repertoire includes Fauré's Requiem, Mendelssohn's *Walpurgisnacht* and *Elijah*, Beethoven's Ninth Symphony, Dvořák's Biblical Songs, Frank Martin's *Jedermann Monologe* and *Golgotha*, Schumann's *Faust-Szenen*, and Bach's *St. Matthew* and *St. John* Passions. John Eliot Gardiner invited him to sing the first performances of Berlioz's newly rediscovered *Messe Solennelle*, which he also recorded for compact disc and video. Other highlights of past seasons include Leporello in Peter Brooks's production of *Don Giovanni* for the opening of the 50th anniversary season of the Aix-en-Provence Festival; Poulenc mélodies in Australia with pianist Pascal Rogé



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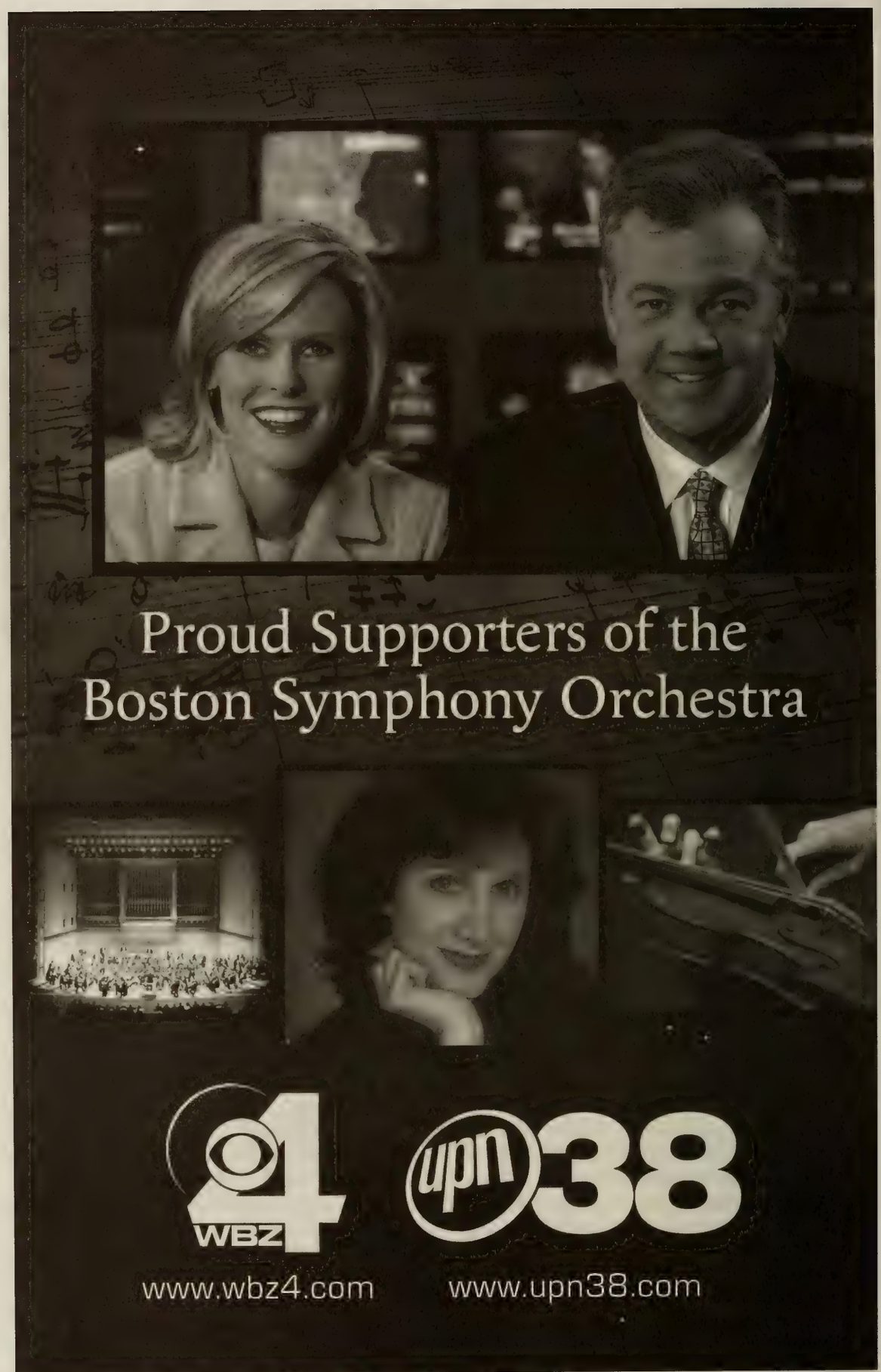
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and the Quintette Moragues by invitation from the Festival of Perth; Albert in *Werther* at the Nederlandse Opera Amsterdam and at the Grand Théâtre de Genève, Leporello at the Toronto Opera, Méphistophélès in *La Damnation de Faust* in Antwerp, Figaro in *Le nozze di Figaro* at the Gran Teatro del Liceu in Barcelona, C.P.E. Bach's *Auferstehung und Himmelfahrt Jesu* at the Lucerne Festival 2000, Golaud in concert performances of *Pelléas et Mélisande* with the Cleveland Orchestra under Pierre Boulez, and Joseph in a BBC-Cardiff TV production of *L'Enfance du Christ* with the National Orchestra of Wales under Richard Hickox. Recent engagements include Hérode in *L'Enfance du Christ* with the Los Angeles Philharmonic under Esa-Pekka Salonen, Père Laurent in *Roméo et Juliette* in Berlin with Simon Rattle and in Rome with Myung-Whun Chung, Fauré's Requiem with the Rundfunk Sinfonieorchester Berlin under Marek Janowski, the title part in Handel's *Saul* at the Ruhr-Triennale 2003, and Joseph in *L'Enfance du Christ* with the Orchestre Révolutionnaire et Romantique under John Eliot Gardiner at the BBC Proms Concerts in London. Future engagements include Joseph in *L'Enfance du Christ* with the Dutch Radio Symphony Orchestra under Marc Soustrot in Utrecht, Frank Martin's *Jedermann Monologe* in Geneva with the Orchestre de la Suisse Romande under Yuri Simonov, Mamm'Agata in a new production of *Le convenienze ed inconvenienze teatrali* at the Dresden State Opera, Leporello in concert performances of *Don Giovanni* in Lisbon, and Christ in Martin's *Golgotha* under Marcello Viotti at the Vienna Musikverein. Gilles Cachemaille made his BSO debut in Fauré's Requiem in March 1994, then returned the following fall for performances of Berlioz's *Messe solennelle*, *Roméo et Juliette*, and "Sur les Lagunes" from *Les Nuits d'été*.

Laurent Naouri



French baritone Laurent Naouri began his musical studies in 1986. While he was still studying, the CNIPAL (Centre National d'Insertion Professionelle d'Artistes Lyriques) in Marseille gave him the chance to perform the role of Guglielmo in *Così fan tutte*, which in turn led to a number of concerts and recordings, including the Radio France and Montpellier Festivals. He completed his studies at the Guildhall School of Music and Drama. Laurent Naouri's professional career began in 1992 in the title role of Milhaud's *Christopher Columbus* at the opening of the Imperial Theatre in Compiègne. He has since performed in France, Italy, Holland, Belgium, and Spain with a wide repertoire ranging from Monterverdi to contemporary works, including such roles as Eugene Onegin in Nantes, Tarquin in Britten's *The Rape of Lucretia* at Tourcoing, Lully's *Roland* at Montpellier, Bottom in Britten's *A Midsummer Night's Dream* at Lyon, the four leading roles in Offenbach's *Les Contes d'Hoffmann* in Metz and Tours, his Opera-Bastille debut as Figaro in Mozart's *The Marriage of Figaro*, Des Grieux in Massenet's *Manon* at the Bastille, his Palais Garnier debut as Theseus in Rameau's *Hippolyte et Aricie*, Hidraot in Lully's *Armide* in Nice, Eugene Onegin at Nancy, *A Midsummer Night's Dream* with Opéra de Lyon, Oreste in Gluck's *Iphigénie en Tauride* in Amsterdam, *Don Giovanni* at the Opéra Royal de Wallonie, *Eugene Onegin* in Tours, Golaud in *Pelléas et Mélisande*, Handel's *Alcina*, Rameau's *Platée* and *Les Indes Galantes*, Ravel's *L'Enfant et les sortilèges*, Gluck's *Alceste*, Prokofiev's *War and Peace*, and Fieramosca in Berlioz's *Benvenuto Cellini*. He has worked with such conductors as Maurizione Benini, William Christie, Sir Colin Davis, Bernard Haitink, René Jacobs, Marc Minkowski, and Kent Nagano. He has recently performed as the Count in *Le nozze di Figaro* at the Festival d'Aix-en-Provence, in Baden-Baden, and in Tokyo; Golaud in *Pelléas et Mélisande* at the Vlaamse Opera in Anvers; Eugene Onegin at Geneva Opera, Agamemnon in the revival of Offenbach's *La Belle-Hélène* at the Théâtre du Châtelet, and Escamillo in *Carmen* at the Glyndebourne Festival. He performed the four leading roles in *Les Contes d'Hoffmann*, Martinů's *Juliette ou la clef des songes*, and Rameau's *Les Boréades* at the Opéra de Paris, *L'Enfant et les sortilèges* with the Berlin Philharmonic and Sir Simon Rattle, and *Les Troyens* under the baton of John Eliot Gardiner at the Théâtre du Châtelet. Laurent Naouri gives frequent recitals and oratorio performances. Future plans include the role of Agamemnon in *La Belle Hélène* conducted by Marc Minkowski, Rameau's *Les Paladins* conducted by William Christie, Golaud at Deutsche Oper Berlin, and Bottom in Britten's *A Midsummer Night's Dream* at the Théâtre de la Monnaie. He will


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be Falstaff at the Opéra de Lyon in 2004. Laurent Naouri's discography includes Berlioz's *L'Enfance du Christ* for Harmonia Mundi, Lully's *Phaéton* for Erato, *Dardanus*, *Hippolyte et Aricie*, *La Resurrezione*, and Gluck's *Armide* for DG Archiv, "Recital Poulenc" for Harmonic Records, *Orphée aux Enfers* for EMI, Offenbach's *La Belle Hélène* for Virgin, and *Pelléas et Mélisande* under Bernard Haitink for Naive. He makes his Boston Symphony debut with this week's performances of *L'Enfance du Christ*.

Robert Lloyd



Bass Robert Lloyd was born in Essex and educated at Oxford University. He began life as an academic historian, turning to a singing career at age twenty-eight. In 1972 he was appointed principal bass at the Royal Opera House, Covent Garden, where he sings an enormous range of repertoire. At the same time, he has developed a freelance operatic and concert career, working with all the major opera houses and orchestras throughout the world. Robert Lloyd was the first British bass to sing the title role in Mussorgsky's *Boris Godunov* at the Royal Opera House, Covent Garden, in the late Andrei Tarkovsky's production in 1983. History was made in 1990 when the same production went to the Kirov Opera in Leningrad with Robert Lloyd as Boris (televised internationally), and in 1991 he sang in this production again under Claudio



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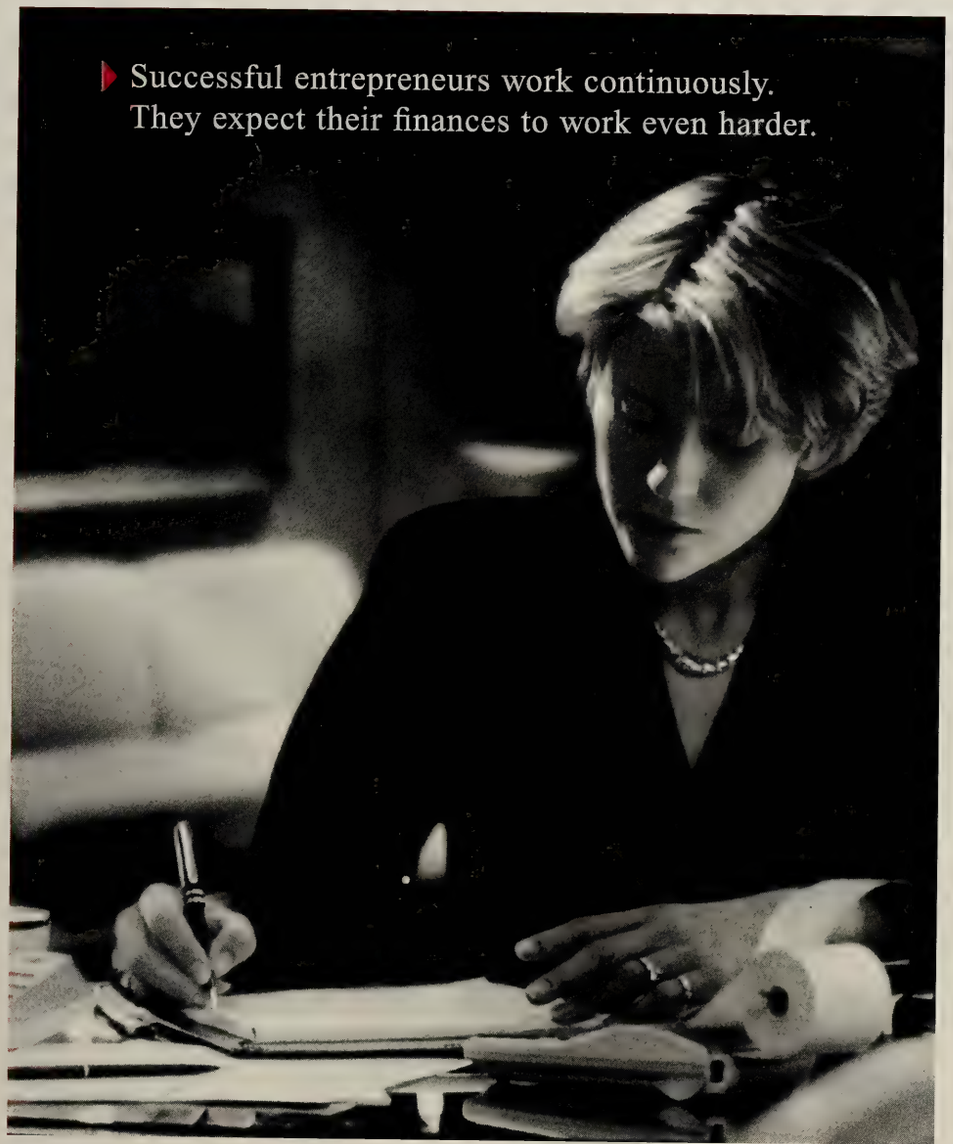
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Larissa Ponomarenko and Yury Yanowsky, Boston Ballet Principal Dancers.
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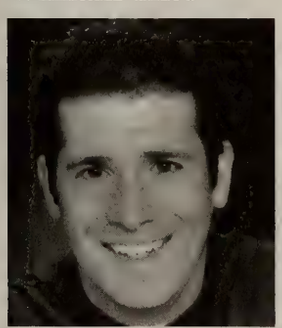
Rich Warren, *Chicago Tribune*, 6/1/90.

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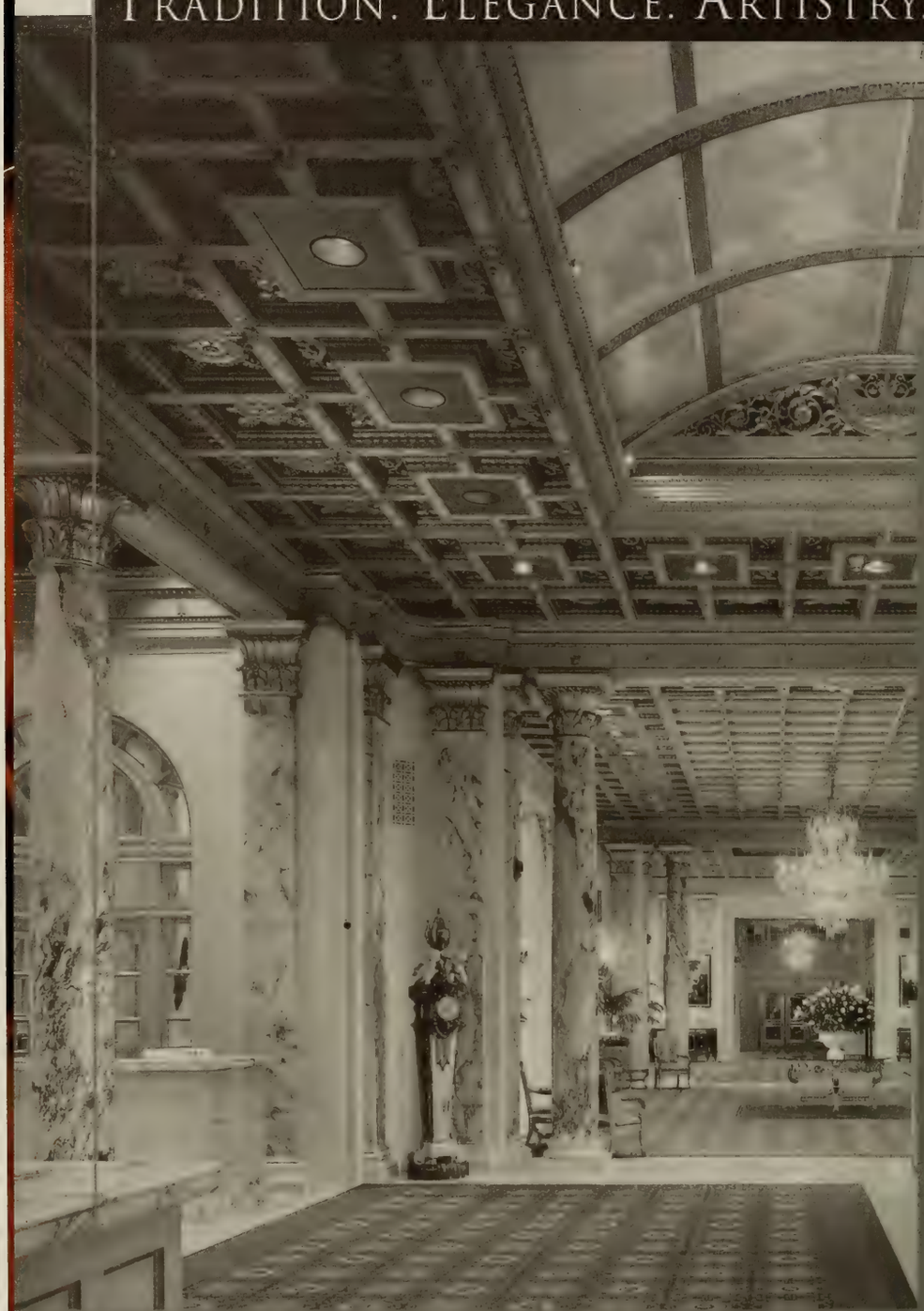
Abbado at the Vienna State Opera. He has also sung Boris Godunov in Amsterdam and Florence. Robert Lloyd has appeared at La Scala in *Der fliegende Holländer* and *Parsifal* under Muti; San Francisco Opera in *Don Carlo* and *L'incoronazione di Poppea*; Lyric Opera of Chicago in *Simon Boccanegra* under Gatti; Deutsche Oper Berlin in *Tristan und Isolde*; Netherlands Opera in *Pelléas et Mélisande*, *Tristan und Isolde*, *L'incoronazione di Poppea* and *Parsifal*, under Simon Rattle, and at the Salzburg Festival in *Pelléas et Mélisande* and *Les Troyens* under Cambreling, *Le nozze di Figaro* under Mackerras, *Die Zauberflöte* under Dohnányi, and *Don Giovanni* under Gergiev. His many recent appearances at the Metropolitan Opera include *Rigoletto*, *Parsifal*, *Die Zauberflöte*, *Aida*, *Faust*, *Roméo et Juliette*, *Simon Boccanegra*, *Les Troyens*, *Turandot*, *Otello*, *Fidelio* and *Pelléas et Mélisande*. Recent Covent Garden appearances have included *Don Giovanni*, *Parsifal*, *Aida*, *Die Zauberflöte*, *Chérubin*, *Roméo et Juliette*, *Samson et Dalila*, and *Hamlet*. Current engagements include *Simon Boccanegra* at Covent Garden, *Don Carlo* at San Francisco Opera, and *Benvenuto Cellini* at the Metropolitan Opera. Concert appearances include the Cleveland Orchestra under Dohnányi, the Philadelphia Orchestra under Jansons, and the London Philharmonic under Haitink. With the London Symphony Orchestra under Sir Colin Davis he performed and recorded Bottom in *A Midsummer Night's Dream*, and sang regularly in the Berlioz Odyssey at London's Barbican Concert Hall. Robert Lloyd has featured in several highly successful television productions. He was the subject of, and presented, a BBC program on the bass voice entitled "Six Foot Cinderella." He appeared in a television performance of *Duke Bluebeard's Castle* on BBC2, which received the Royal Philharmonic Society Award for Television. He has also written and presented a number of radio programs on opera and the voice for the BBC. He has a vast discography of more than seventy audio and video recordings. In the 1991 New Year's Honours List, Robert Lloyd was created a Commander of the British Empire (CBE) by Her Majesty, the Queen. Robert Lloyd made his BSO debut in Beethoven's *Missa Solemnis* in December 1975, then returned as soloist in Beethoven's Ninth Symphony in April 1979, his most recent appearances with the orchestra.

William Hite



Tenor William Hite has been acclaimed nationally for his performances with early music groups, symphony orchestras, and opera companies, including such organizations as the American Symphony Orchestra, the Boston Symphony Orchestra, the Washington Bach Consort, New York City Ballet, the National Arts Centre Orchestra (Ottawa), the Handel & Haydn Society, Boston Baroque, Tafelmusik, and Philharmonia Baroque, in repertoire ranging from the Baroque to contemporary music. Recent oratorio engagements include the Monteverdi *Vespers* with Portland Baroque, the *St. Matthew* Passion Evangelist with Boston's Cantata Singers, Ralph Vaughan Williams's *Hodie* at Dartmouth University, Beethoven's Ninth Symphony with the Handel & Haydn Society, *Messiah* with Duke University, and the North American premiere of Telemann's oratorio *Alexander's Feast* with the Louisville Bach Society. In addition to this week's concerts, he appears this season in the North American premiere of Telemann's oratorio *Der Tag des Gerichts* with the International Institute for Culture. His Baroque opera credits include numerous performances at the Boston Early Music Festival (in Purcell's *King Arthur*, Rossi's *Orfeo*, and Cavalli's *Ercole amante*), the role of Orfeo in Peri's *Euridice* with Long Beach Opera, Damon in *Acis and Galatea* with the Pittsburgh Camerata, and Ulisse in Monteverdi's *Il ritorno d'Ulisse* with the Toronto Consort and with Boston Baroque. Most recently he appeared with the Cantata Singers as Tom Rakewell in Stravinsky's *The Rake's Progress*. Other contemporary roles include Roderick Usher, which he created, in the world premiere of Philip Glass's opera *The Fall of the House of Usher* at the American Repertory Theater and at Kentucky Opera; the premiere of Theodore Antoniou's *The Bacchae* at the Athens Festival in the Herodion at the foot of the Acropolis, Lewis Spratlan's Pulitzer Prize-winning *Life Is a Dream* with Dinosaur Annex in Boston and in Amherst, and the role of the Astronaut in Charles Fussell's *The Astronaut's Tale*. Mr. Hite's festival appearances in North America include Tanglewood, Santa Fe, Banff, and Vancouver. In Europe he has performed at the Academie Musicale in Saines, France, at Aix-en-Provence, and at the Holland Fes-

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tival Oude Muzieke. Mr. Hite's discography includes a recently released CD of Handel's *The Triumph of Time and Truth* on Centaur. He has also recorded Mozart's Requiem for the Denon label under the direction of Andrew Parrott and is featured on numerous award-winning discs with the Boston Camerata and the medieval music ensemble Sequentia. An alumnus of the Tanglewood Music Center, William Hite first sang with the BSO in Beethoven's *Choral Fantasy* at Tanglewood in July 1984. His only other appearances were for his subscription series debut in April 1991, as the Slave in BSO performances of Strauss's *Salome*.

Alain Coulombe



Making his Boston Symphony debut at these concerts, Canadian bass Alain Coulombe is an alumni member of both Opéra de Montréal's Young Artists Program and the Canadian Opera Company's Ensemble Studio. Since his 1998 Canadian Opera Company debut as Angelotti in *Tosca*, he has appeared regularly on the company's main stage in such roles as Colline in *La bohème*, Masetto in *Don Giovanni*, Collatinus in *The Rape of Lucretia*, Doctor Grenvil in *La traviata*, Lieutenant Ratcliffe in *Billy Budd*, Lodovico in *Otello*, and many others. His operatic credits with Opéra de Montréal include the High Priest in *Nabucco*, Count Ceprano in *Rigoletto*, and the Mayor in *Jenůfa*. Other appearances include Don Basilio in *Il barbiere di Siviglia* and Don Magnifico in *La Cenerentola* with Les Jeunesses Musicales du Canada, Narumov in *The Queen of Spades* with Orchestre Symphonique de Québec, the Sacristan in Opéra de Québec's *Tosca*, and Sam Jarvis Senior in a concert version of Harry Somers's *Serinette*, which was recorded for Centrediscs Records. In 1999, Mr. Coulombe appeared as Leporello to Dmitri Hvorostovsky's Don Giovanni at George Weston Recital Hall and was Masetto in the Gemini-winning film *Don Giovanni Unmasked*, again starring Hvorostovsky. In summer 2000, as a Fellow of the Tanglewood Music Center, he made his American debut as Pistola in the TMC's production of Verdi's *Falstaff* conducted by Seiji Ozawa. He also received great crit-

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ical acclaim for his debut with Toronto's Opera Atelier in their production of Lully's *Persée*. During the 2001-02 season Mr. Coulombe appeared with the Canadian Opera Company as Talpa in *Il tabarro* and Don Prudenzio in *Il viaggio a Reims* as well as making his Toronto Opera in Concert debut as Cadmus in Handel's *Semele*. Recently, Mr. Coulombe was Seneca in Monteverdi's *L'incoronazione di Poppea* with Toronto Opera Atelier, and last summer he sang Bertram in a concert version of Tchaikovsky's *Iolanta* at Le Festival de Lanaudière in Joliette, Québec. During the 2002-03 season, he sang Christos Hatzis' *Kyrie* for Soundstreams Canada, and on the operatic stage he was Créon in Opera Atelier's production of Charpentier's *Médée*, Count Horn in the Canadian Opera Company's *Un ballo in maschera*, Collatinus in Britten's *The Rape of Lucretia* with Opéra de Montréal, and Sparafucile in Opéra de Québec's *Rigoletto*. Recent concerts include Orchestre Symphonique de l'Estuaire's "Musique en Fleurs," a Bellini gala at Le Festival de Lanaudière, Schubert's Mass in A-flat for Festival Vancouver, and the role of Arkel for Vancouver Opera and Vancouver Festival's co-production of Debussy's *Pelléas et Mélisande*. Current appearances include Ashby in Puccini's *La fanciulla del West* for Vancouver Opera and Phinée in Opera Atelier's revival of Lully's *Persée*. He returns to the role of the philosopher Seneca in Cleveland Opera's 2004 production of Monteverdi's *L'incoronazione di Poppea*.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. It gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall, and it will give a special concert of its own in May 2004 at Jordan Hall in Boston. The Tanglewood Festival Chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Seiji Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams. With Bernard Haitink and the BSO they have recorded Ravel's *Daphnis et Chloé* and Brahms's Alto Rhapsody and *Nänie* for Philips. Their recordings with Seiji Ozawa include Mahler's Second, Third, and Eighth symphonies, Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's *The Miraculous Mandarin*, all on Philips; Beethoven's Choral Fantasy, on Telarc; Mendelssohn's incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Berlioz's Requiem, Fauré's Requiem, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. Mr. Oliver made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

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Sarah J. Bartolome
Phyllis Benjamin
Abigail Bray
Jenifer Lynn Cameron
Susan Cavalieri
Catherine C. Cave
Emily Anderson Chinian
Lorenzee Cole
Carol Cujec
Stefanie J. Gallegos
Bonnie Gleason
Elisabeth Gondek
Isabel M. Gray
Kathy Ho
Emily Jaworski
Eun-Jung Kim
Donna Kim
Nancy Kurtz
Barbara Levy
Laura Mennill
Renee Dawn Morris
Kieran Murray
Kimberly Pearson
Laura Stanfield Prichard
Livia Racz
Melanie W. Salisbury
Johanna Schlegel

Mezzo-sopranos
Maisy Bennett
Lauren A. Boice
Janet L. Buecker
Donna Brezinski Caliguri
Abbe Dalton Clark
Betsy Clifford
Sue Conte
Lauren Cree
Betsy Draper
Diane Droste
Barbara Naidich Ehrmann
Katherine Barrett Foley
Debra Swartz Foote
Dorrie Freedman
Irene Gilbride
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Elliott Gyger
Mark L. Haberman
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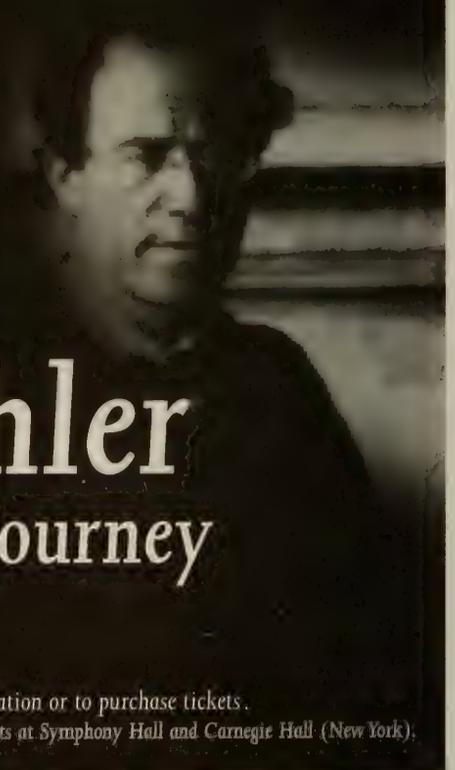
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November 20,22,23
Kindertotenlieder
Das irdische Leben
Symphony No. 4, G major

February 18,22, 29
Symphony No. 2

April 29,May 1, 2
Symphony No. 7, E minor
Ich bin der Welt abhanden gekommen

A Mahler Journey

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Education and Community Programs

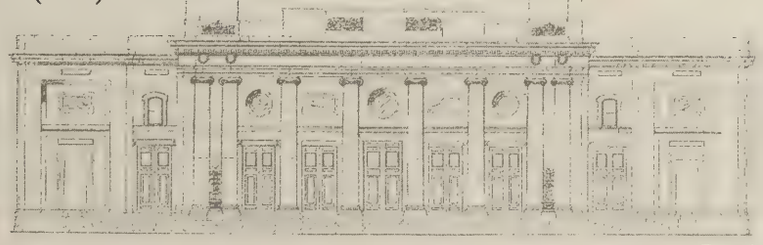
The Boston Symphony Orchestra has developed a broad spectrum of highly regarded education programs that serve more than 60,000 students each year. These programs bring music and the arts to 3rd through 12th graders in Metropolitan Boston public schools and throughout the state. Each year, the BSO's education programs include:

- 17 Youth and Family Concerts by the full BSO. This program includes free admission to disadvantaged students in the Boston Public Schools.
- A "Musicians in the Schools" program, through which BSO players "adopt" and teach at numerous Boston schools on a regular basis.
- Days in the Arts (DARTS), a summer residential arts program at Tanglewood, the BSO's summer home. DARTS gives 6th through 8th graders the opportunity to immerse themselves in the arts through daily workshops and by participating in the rich cultural resources of the beautiful Berkshires.
- Professional development workshops offered through the BSO's Education Resource Center, which is located in the Boston Arts Academy. These state-certified workshops serve teachers statewide.

State and federal education reform legislation has created a role for arts institutions to help strengthen public education. As school systems rebuild their arts education programs, they look to outside organizations for assistance. The BSO recognizes its responsibility and accepts this challenge to serve as a partner in shaping the lives of our young people. In Cambridge, Chelsea, Chinatown, Lawrence, Lynn, Peabody, Roxbury, Wachusett, and Worcester, as well as several Berkshire County communities, the BSO has forged partnerships with school officials and community organizations to help reinforce and improve arts education.

The BSO gratefully acknowledges the following donors for their new gifts or pledges of $2,500 or more to BSO Education and Community Programs, or to the endowment supporting such programs, during the past year.

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Continued on page 75


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NEXT PROGRAM...

Thursday, January 15, at 8
Friday, January 16, at 1:30
Saturday, January 17, at 8

Pre-Concert Talks by Robert Kirzinger, BSO Publications Associate

JAMES LEVINE conducting

MOZART — Symphony No. 31, K.297(300a), *Paris*
- Allegro assai
- Andante
- Allegro

CARTER — *Micomicón*
(world premiere; commissioned by the Boston Symphony Orchestra)

CARTER — Partita (1993)

INTERMISSION

DVOŘÁK — Symphony No. 8 in G, Opus 88
- Allegro con brio
- Adagio
- Allegretto grazioso
- Allegro ma non troppo

BSO Music Director Designate James Levine's program this season features the world premiere of the first work commissioned by the BSO for Mr. Levine—the esteemed American composer Elliott Carter's *Micomicón*, a brief fantasy-piece for orchestra inspired by an episode from Cervantes' *Don Quixote*. Levine also conducts Carter's Partita, a major orchestral work from the mid-1990s. Mozart wrote his witty *Paris* Symphony in the summer of 1778 during an extended concert tour that had Paris as its primary goal. The abrupt, high-energy opening of the piece is Mozart's take on the Parisian symphonic style of the day. Closing the program is Antonín Dvořák's Symphony No. 8, perhaps the composer's most representative blending of Czech musical spirit with the German symphonic tradition.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, the talks begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

Sunday, January 11, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS
LUDOVIC MORLOT, conductor

LUTOSŁAWSKI	*Chain* 1
NIELSEN	Wind Quintet
DVOŘÁK	String Quintet in G, Op. 77

Thursday 'C'—January 15, 8-9:55
Friday 'B'—January 16, 1:30-3:25
Saturday 'A'—January 17, 8-9:55

JAMES LEVINE conducting

MOZART	Symphony No. 31, *Paris*
CARTER	*Micomicón* (world premiere; BSO commission)
CARTER	Partita
DVOŘÁK	Symphony No. 8

Programs and artists subject to change.

Wednesday, January 21, at 7:30 (Open Rehearsal)
Thursday 'A'—January 22, 8-10
Friday 'A'—January 23, 1:30-3:30
Saturday 'A'—January 24, 8-10

ANTONIO PAPPANO conducting
GIL SHAHAM, violin

DEBUSSY	*Prelude to The Afternoon of a Faun*
BERG	Violin Concerto
SHOSTAKOVICH	Symphony No. 10

Thursday 'B'—January 29, 8-10
Friday Evening—January 30, 8-10
Saturday 'B'—January 31, 8-10

CHRISTOPH VON DOHNÁNYI conducting
RADU LUPU, piano

KURTÁG	*Stele*
SCHUMANN	Piano Concerto
BRAHMS	Symphony No. 4

Sunday, February 1, at 3 p.m.
(Pre-Concert Talk at 2 p.m.)
Pension Fund Concert (Non-Subscription)

CHRISTOPH VON DOHNÁNYI conductor
THOMAS HAMPSON, baritone

STRAUSS	Orchestral Songs
BRAHMS	Symphony No. 4



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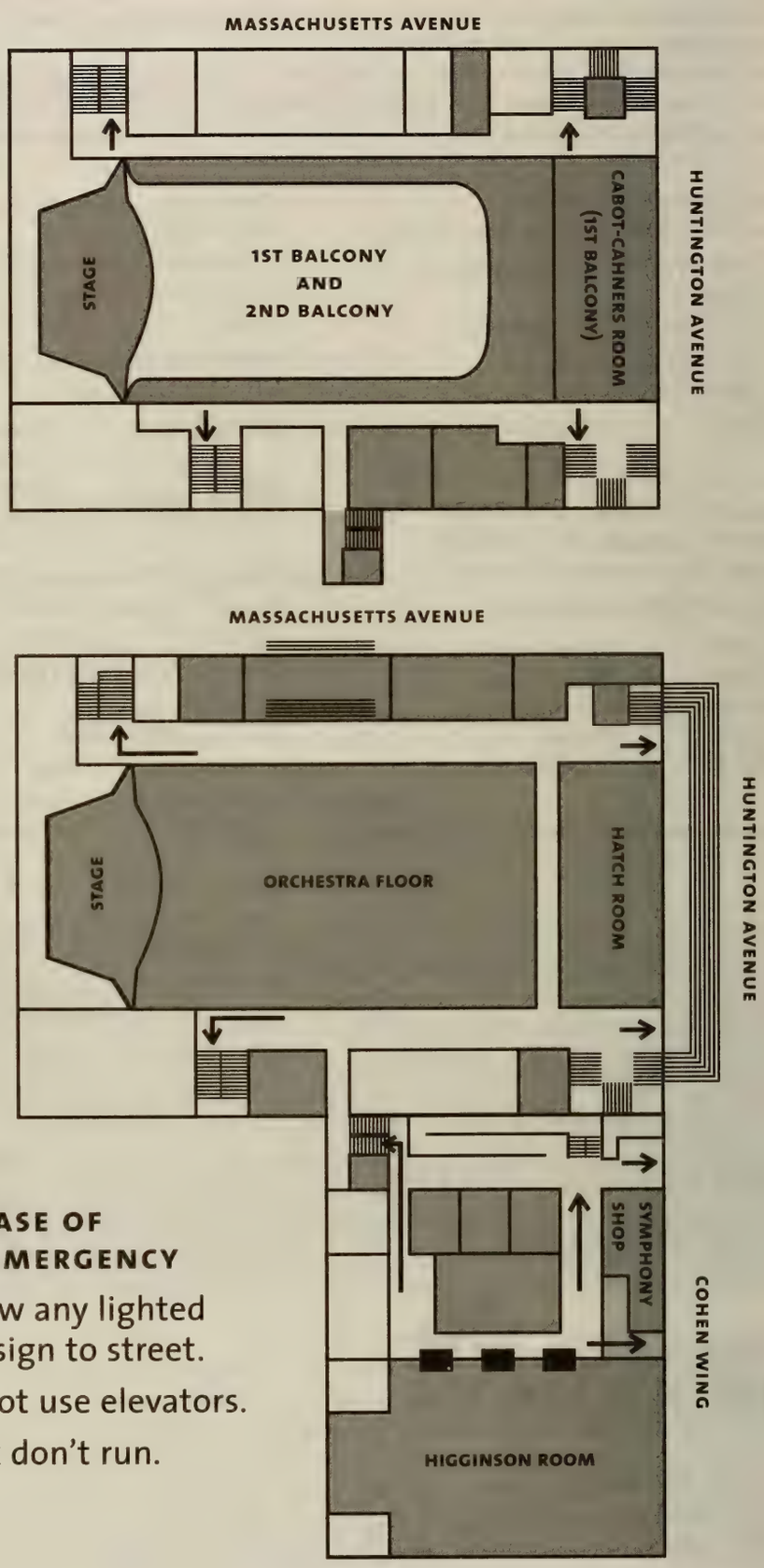

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TTD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

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CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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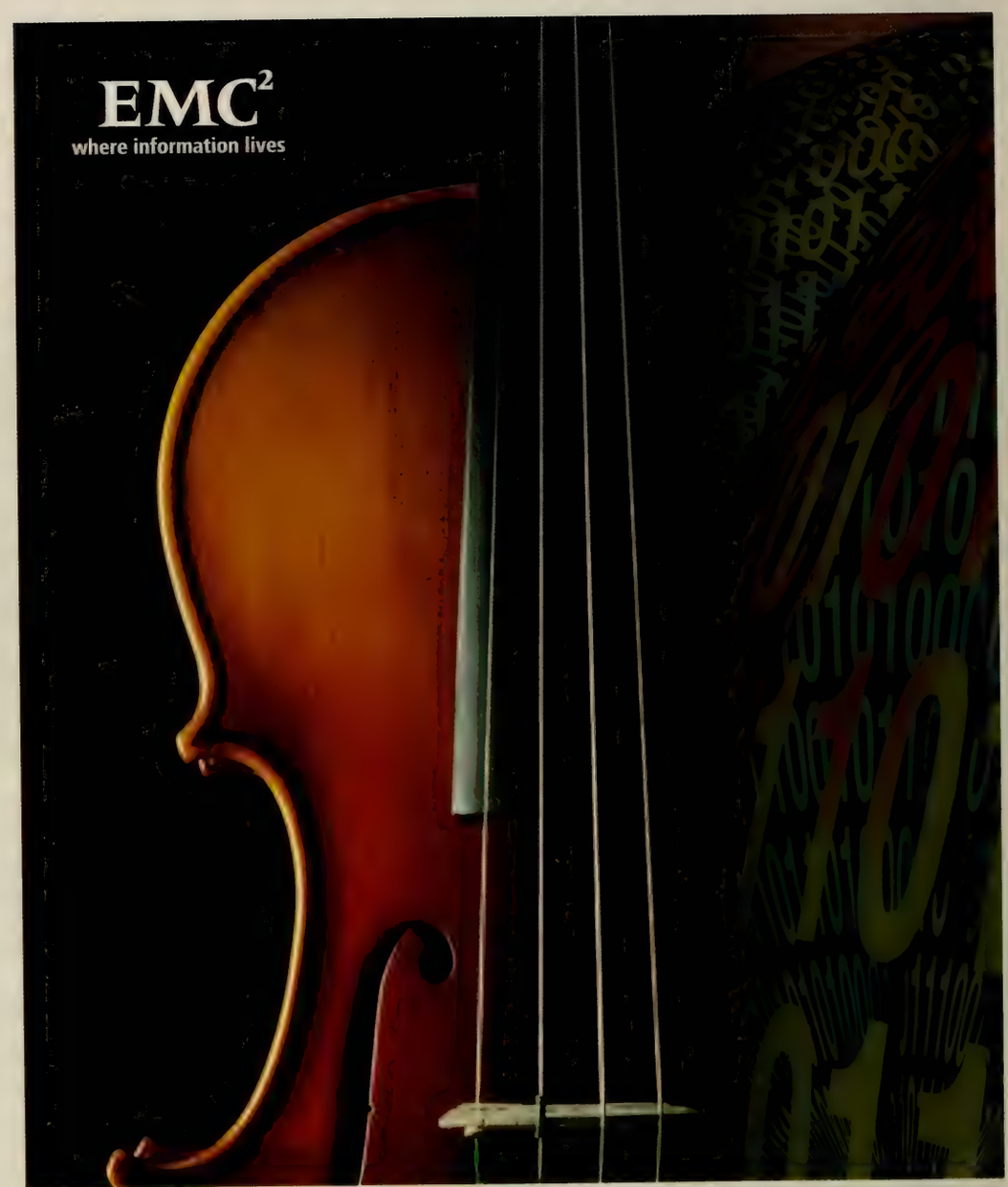
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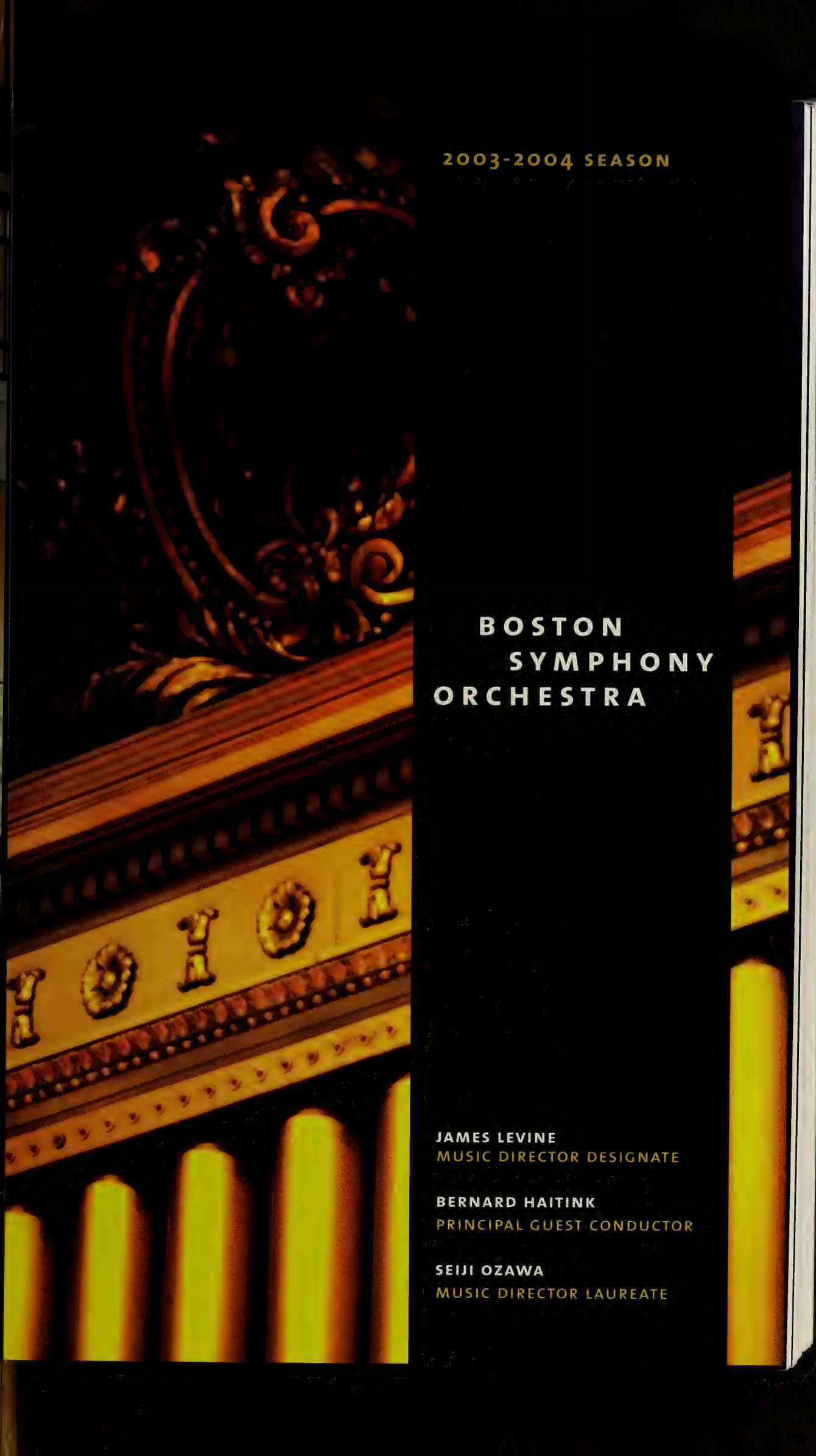
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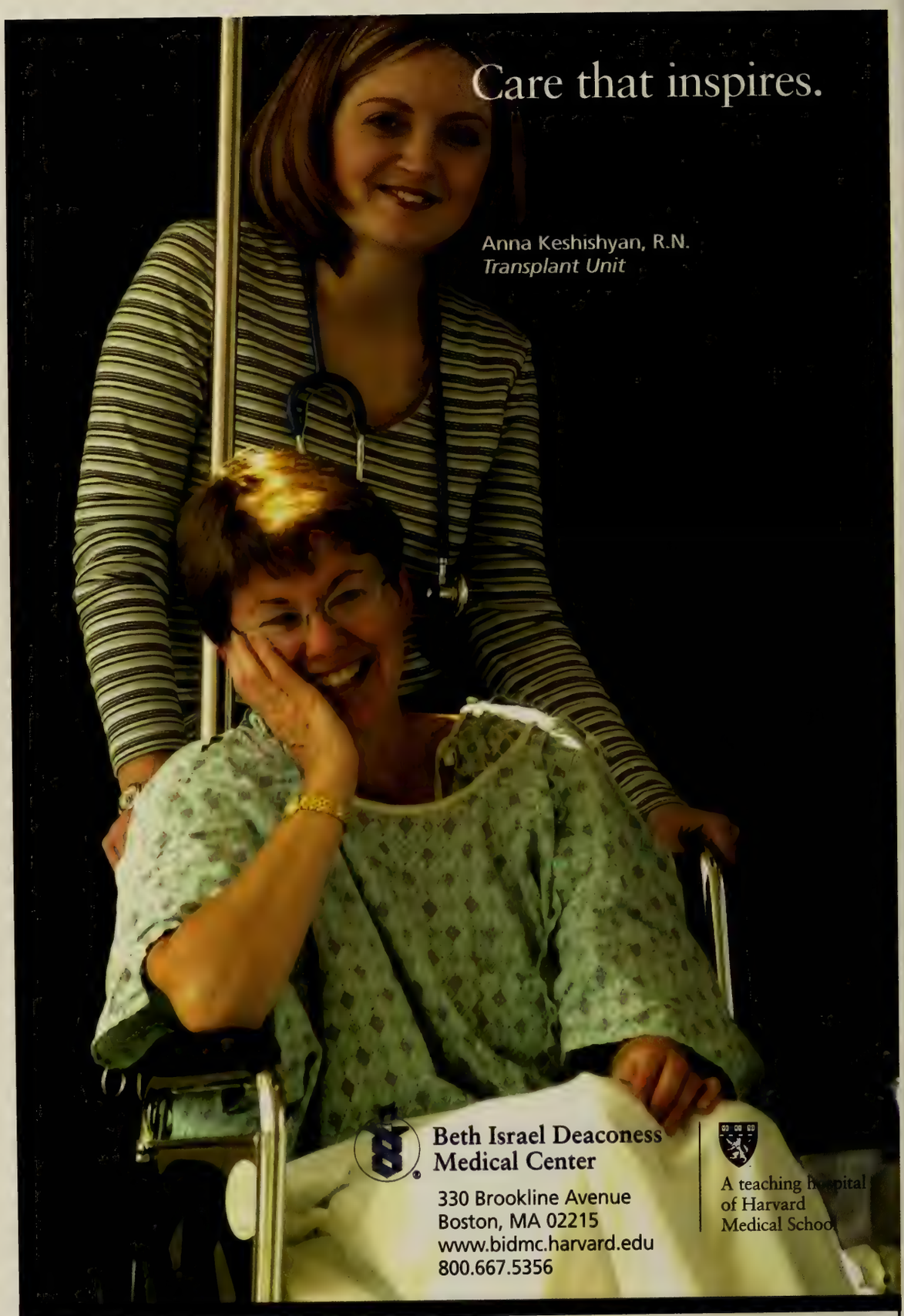
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This week's Pre-Concert Talks are given by Robert Kirzinger, BSO Publications Associate.

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BSO

BSO Pension Fund Concert Features Baritone Thomas Hampson with Christoph von Dohnányi Conducting, Sunday, February 1, at 3 p.m. at Symphony Hall

The BSO will play a special, non-subscription Pension Fund concert at Symphony Hall on Sunday, February 1, at 3 p.m. The acclaimed American baritone Thomas Hampson will be featured in Mahler's *Songs of a Wayfarer* with former Cleveland Orchestra music director Christoph von Dohnányi leading the BSO in a program also to include the overture to Mozart's *Marriage of Figaro* and the Symphony No. 4 of Johannes Brahms. A half-hour Pre-Concert Talk by BSO Director of Program Publications Marc Mandel will begin at 2 p.m. Tickets from $26 to $86 are available through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org.

Established in 1903, the Boston Symphony Pension Institution is the oldest among the American symphony orchestras. In recent years the Pension Institution has paid nearly $1 million annually to nearly one hundred pensioners or their surviving spouses. Pension Institution income is derived from Pension Fund concerts, and from Open Rehearsals at Symphony Hall and Tanglewood, as well as annual contributions from the Boston Symphony Orchestra, Inc.

Stephen and Dorothy Weber Concert Saturday, January 17, 2004

The BSO performance on Saturday evening is supported by a generous gift from BSO Trustee Stephen R. Weber and his wife, Dr. Dorothy Altman Weber. Steve and Dottie are longtime Saturday-evening subscribers and have been involved with the BSO for many years, a testament to their continuing appreciation for music and their devotion to the BSO. Steve Weber, an alumnus of the University of Pennsylvania and Harvard Business School, is Managing Director of SG-Cowen Securities Corp. Dottie Weber formerly taught at Northeastern University and was a research psychologist at Boston University Medical Center. She is an alumna of Tufts University and Boston University, where she earned her doctorate in education.

Steve and Dottie have been members of the Higginson Society since the mid-1980s. The Webers' love of Tanglewood led them to support the campaign to build Ozawa Hall, to endow two seats in the Koussevitzky Music Shed, and to establish the first endowed Artist-in-Residence position at the Tanglewood Music Center. Most recently, they have endowed the Stephen and Dorothy Weber Chair currently held by cellist Sato Knudsen.

Steve and Dottie have also given generously of their time. Steve served as an Overseer from 1997 until 2002, when he was elected a Trustee. He has served on the Pops Advisory Committee, the Tanglewood Committee, and the BSO 2000 Gifts Committee. Steve and Dottie have served together on the Annual Giving Committee, co-chaired the Benefactor Committee for Opening Night at Pops in 1999 and 2000, and have hosted Higginson Society gatherings. Steve is also co-chair of the Development Committee.

"It gives us great pleasure to share our good fortune with an institution that provides essential ingredients to the life and spirit of New England," said Steve and Dottie. "Indeed, we feel it is our obligation to help sustain the Boston Symphony's extraordinary legacy of musical excellence, education, and community outreach."

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, BSO Publications Associate Robert Kirzinger discusses music of Mozart, Elliott Carter, and Dvořák. In the weeks ahead, former BSO Director of Publications Michael Steinberg discusses Debussy, Berg, and Shostakovich (January 21-24), Helen Greenwald of the New England Conservatory discusses Kurtág, Schumann, and Brahms (January 29-31), and

Jessie Ann Owens of Brandeis University discusses J.S. Bach, C.P.E. Bach, and Mendelssohn (February 4-10). This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend more time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Volunteer Office at (617) 638-9390.

C.P.E. Bach Exhibit at Symphony Hall

In conjunction with the BSO's upcoming performances of Carl Philipp Emanuel Bach's Cello Concerto in A, Wq. 172, February 5-10 with soloist Pieter Wispelwey and conductor Ton Koopman, a special exhibit on the composer will be on display at Symphony

On Display in Symphony Hall

The history of Symphony Hall and the Boston Symphony Orchestra is documented throughout the public spaces of Symphony Hall in an exhibit that displays hidden treasures from the BSO Archives, bringing to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall, and its grand opening on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the early formation of the orchestra; the Boston Pops; radio and television broadcasting history; and the use of Symphony Hall as a recording venue. The exhibit also explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series, as well as many non-musical activities including political events, travelogues, movie screenings, and a variety of trade shows. Shown at left is a 1900 photograph of pianist Harold Bauer, a frequent soloist with the BSO between 1900 and 1937 (photo by Gessford). At right is a 1936 charcoal drawing by Gerome Brush of Richard Burgin, the BSO's concertmaster from 1920 to 1962.





The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue and Huntington Avenue corridors, and on the first balcony along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

Hall from February 4-10. Celebrating C.P.E. Bach's significance as a bridge between the Baroque and Classical idioms, the exhibit will feature rare manuscript and printed materials on loan from the Eda Kuhn Loeb Music Library at Harvard University and will be mounted in the Massachusetts Avenue corridor.

Lecture & Master Classes with Ton Koopman and Pieter Wispelwey

Also in conjunction with the BSO's performances of C.P.E. Bach's A major cello concerto, conductor Ton Koopman and cellist Pieter Wispelwey will feature in Illustrated Lecture & Master Class events at Paine Hall, Harvard University, presented by the Cambridge Society for Early Music. Mr. Koopman will lead a master class for conductors with the Harvard Baroque Chamber Orchestra on Monday, February 2, at 7 p.m. Mr. Wispelwey will participate in a workshop for cellists on Monday, February 9, at 7 p.m. Both events are open to the public. Tickets are $10 adults ($5 seniors and students).

BSO Members in Concert

BSO principal harp Ann Hobson Pilot is featured with Steven Lipsitt and the Boston Classical Orchestra in Handel's Concerto for Harp and Orchestra and Debussy's *Danses sacrée et profane* for harp and strings on Friday, January 16, at 8 p.m. and Sunday, January 18, at 3 p.m. at Faneuil Hall. Tickets are $45, $32, and $23 (discounts for seniors, students, and teachers). For more information call (617) 423-3883 or visit www.BostonClassicalOrchestra.org.

Ronald Knudsen leads the New Philharmonia Orchestra in a "Family Discovery" program on Sunday, January 25, at 1:30 p.m. at the Sorenson Center, Babson College. This fun-filled afternoon, entitled "Twinkle, Twinkle," centers around the children's song of that name, with special performances by students from the Suzuki School of Newton. Tickets are $12, with discounts for students, seniors, and families.

BSO principal trombone Ronald Barron is featured in a free Boston University faculty recital, "An Evening From the 18th Century," on Monday, January 26, at 8 p.m. at Boston University's Tsai Center, 685 Commonwealth Avenue. The program includes music of Albinoni, Albrechtsberger, Michael Haydn, and Wagenseil. Joining Mr. Barron are alto trombonist Darren Acosta, BSO principal horn James Sommerville, and the All-Star 18th Century Pick-up Orchestra (made of BSO members and freelancers) led by Alain Trudel. For more information call (617) 353-3341.

Ronald Knudsen leads the New Philharmonia Orchestra on Saturday, February 7, at 8 p.m., at the Sorenson Center, Babson College. Pianist Jonathan Bass is featured in Dohnányi's *Variations on a Nursery Song*, on a program with Tchaikovsky's Suite No. 3. Tickets are $20, with discounts for students and seniors. For more information call (617) 527-9717 or visit www.newphil.org.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for student groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance by contacting Paula Ramsdell in the BSAV Office at (617) 638-9391.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert. Please note, too, that ticket refunds will only be offered for concerts that are cancelled.

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA 2003-2004

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Music Director Designate
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

‡Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
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Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

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Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames
David and Ingrid Kosowsky chair

*Valeria Vilker Kuchment
Theodore W. and Evelyn Berenson Family chair

*Tatiana Dimitriades
Stephanie Morris Marryott and Franklin J. Marryott chair

*Si-Jing Huang
Catherine and Paul Buttenwieser chair

*Nicole Monahan
Mary B. Saltonstall chair

*Wendy Putnam
Kristin and Roger Servison chair

*Xin Ding
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

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Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

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David H. and Edith C. Howie chair, fully funded in perpetuity

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*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Alexander Velinzon

Violas

Steven Ansell
Principal
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Cathy Basrak
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Anne Stoneman chair, fully funded in perpetuity

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Lois and Harlan Anderson chair, fully funded in perpetuity

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Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

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Jules Eskin
Principal
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Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

Richard C. and Ellen E. Paine chair, fully funded in perpetuity

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Gordon and Mary Ford Kingsley Family chair

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Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

** Participating in a system of rotated seating*
‡ On sabbatical leave
§ Substitute player

*James Orleans

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

*John Stovall

*Benjamin Levy

Flutes

Principal
Walter Piston chair, endowed in perpetuity in 1970

Fenwick Smith
Acting Assistant Principal
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Acting Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

§Linda Toote

Oboes

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Scott Andrews
Thomas and Dola Stemberg chair

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

Daniel Katzen
Elizabeth B. Storer chair

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Richard Mackey
Hamilton Osgood chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Peter Chapman
Ford H. Cooper chair

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Casts of Character: The Symphony Statues

by Caroline Taylor

This essay is taken from "Symphony Hall: The First 100 Years," a large-format book including photographs, commentary, and essays tracing the more than hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, "Symphony Hall: The First 100 Years" is available in the Symphony Shop.

Stare out into the vastness of an empty Symphony Hall. Who stares back? A satyr—a dancing one—as well as Sophocles, Euripides, Demosthenes, and Apollo.

These "casts of character" are among the sixteen mythological deities and legendary figures of antiquity who continually survey Symphony Hall. Striking elegantly languid poses from their second-balcony niches, they surely have the best "seats" in the house. These statues—all plaster casts of Old World originals—have been ensconced in their niches since the early 1900s, when a generous group of Symphony Friends selected and donated them to the hall.



Apollo Belvedere (Rome)

The idea for the statues originated with the hall's architects, McKim, Mead & White, and its acoustical adviser, Wallace Clement Sabine. Sabine saw the statuary as the solution to two problems confronting them at the time: the beautiful casts could embellish large wall surfaces in the hall while providing places where acoustical adjustments could be made. If the hall's acoustics needed to be altered, fabric or felt could be placed behind the statues without disturbing the decor. As it turned out, Symphony Hall was so masterfully designed that it was never necessary to change the acoustics in a significant way.

Florence Wolsky, although semi-retired, is a member of the Museum of Fine Arts Ancient Arts Department and one of the original Symphony Hall tour guides. Mrs. Wolsky has thoroughly researched the statues and their history. After more than thirty years of familiarity, her passion and affection for them remain undimmed.

The use of reproductions, explains Mrs. Wolsky, was extremely popular in the nineteenth century. At the Paris Exposition of 1867, a resolution was passed that everyone in the world had the right to be exposed to quality reproductions of the great statues of Greece and Rome.

Mrs. Wolsky explains: "There were very strong feelings of cultural uplift at the time, much the same feeling that was behind Major Higginson's impulse to found the Boston Symphony after he had traveled to Europe, had heard the great symphonies there, and seen the great art. People in Boston had a strong desire to bring great art to this country, since they believed it brought out the noblest instincts in man, and therefore created a better democracy.

"Since most Greek sculpture was rendered in bronze, not marble, most statuary was melted down. The Romans, however, adored Greek sculpture and made numerous copies, in marble, of Greek statues, which have survived."

Roman marbles, like their Greek predecessors, were rarely available for purchase. As a result, American specialists like Pietro Caproni and his brother—whose studios were at the corner of Washington and Newcomb streets in Roxbury—traveled to Europe, copying the originals with precision, grace, and plaster.

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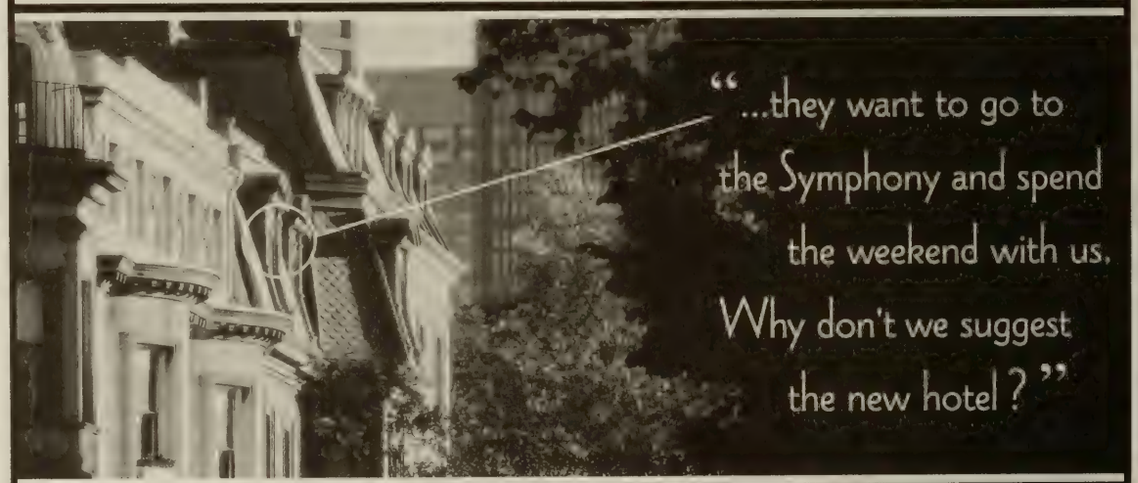
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According to Mrs. Wolsky, the actual selection of the Caproni plaster casts was entrusted to Mrs. John W. Elliot and a committee of about two hundred Friends of Symphony. The group pored over the Caproni brothers' catalogues, eventually choosing the sixteen statues now in the hall.

These statues were an appropriate addition to the neoclassical design of Symphony Hall, since the ancient Romans often decorated their odeons or theaters with such objects of art. The Caproni casts were not in place for the hall's opening concert, but were added one at a time as they emerged from the Caproni studios.



Apollo Citharoedus (Rome)

These statues, in Mrs. Wolsky's opinion, may well have been chosen with an eye toward beauty, as well as for their relevance to music, art, literature, and oratory. Two of the statues depict Apollo, the god of music and poetry. The first—set second from the right as you face the stage—is known as Apollo Citharoedus (pictured at right). Copied from the original in the Palazzo dei Conservatori in Rome and based on a Greek statue from about 430 B.C., it shows Apollo in the long robes of a musician. He is accompanying his songs and poetry on a cithara, an instrument similar to a lyre he is credited with inventing. On his head is a laurel wreath—the symbol of triumph in Greece and Rome—which was given to victors in the games and contests sacred to Apollo.

The second statue of Apollo—to the right, as you face the back of the hall—is the Apollo Belvedere (pictured on page 11), credited for generations as the highest ideal of male beauty. The original, in the Vatican Museum, is thought to be a Roman copy of a fourth-century B.C. work by Leochares, the court sculptor to Alexander the Great. Here, Apollo is shown as a divine hero, wearing a chlamys, or short cloak, and holding a bow in his left hand. A spray of the sacred laurel plant may once have rested in his other hand. A creature of earth and the underworld, the snake, is coiled around the tree stump, symbolizing Apollo's role as a god of prophecy.



Diana of Versailles (Paris)

To the left of this statue stands Diana of Versailles (pictured left), currently in the Louvre and also a copy of a fourth-century B.C. work by Leochares. Diana—known to the Greeks as Artemis, goddess of the chase and the forests—is shown here in the woods, flanked by a small stag. Wearing her hunting costume, a short tunic, she once readied a bow in her left hand. Like her brother Apollo, Diana was a musician who often led her choir of muses and graces at Delphi on returning from the hunt.

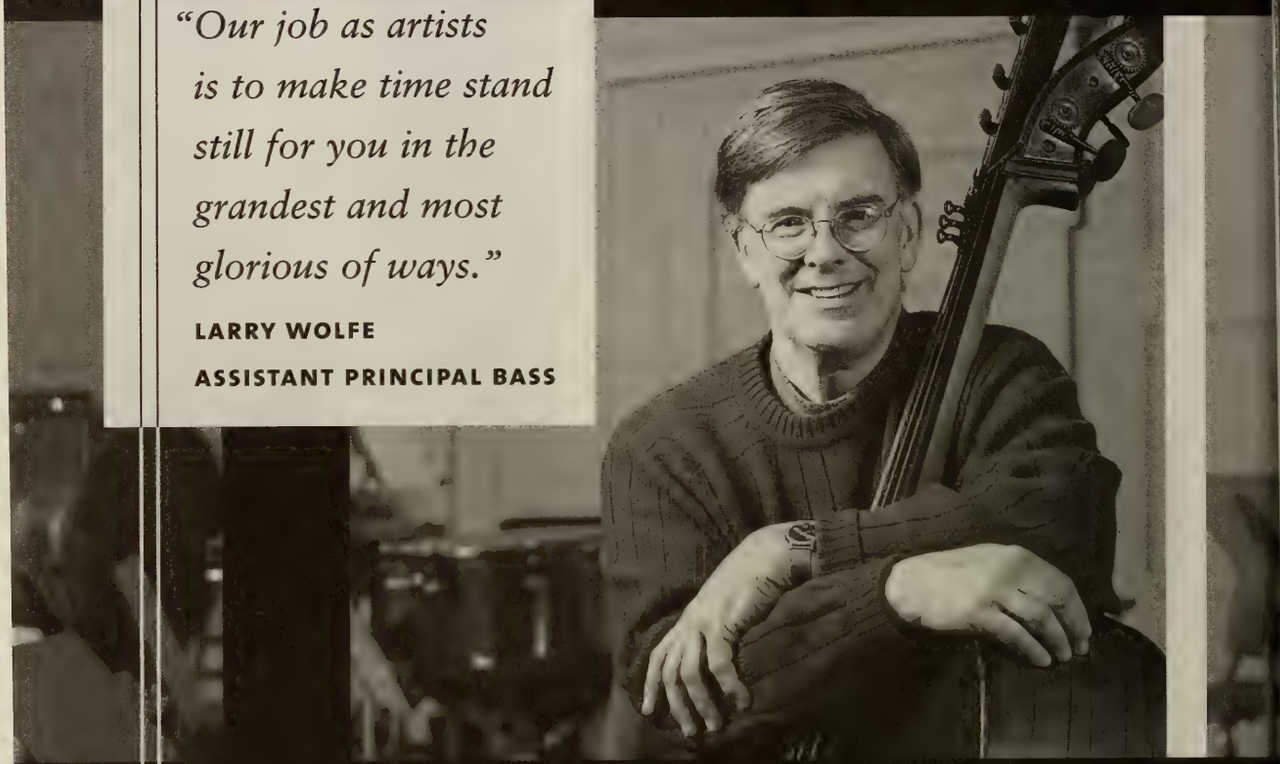
Three statues represent satyrs, or fauns—mythological creatures human in form, with the ears and tail of a goat. Satyrs were followers of Dionysus, the god of drama and music. The first satyr—first to the right, as you face the stage—has the infant Bacchus, or Dionysus, riding on his shoulders, grasping a bunch of grapes. The

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satyr holds a pair of cymbals. On the stump beside him is a panther skin, sacred to Dionysus, as well as Pan-pipes, grapes, and vine leaves.

The second satyr—fourth on the right, facing the stage—is known as The Dancing Faun. The original is currently in the Villa Borghese in Rome. This satyr, older and bearded, plays the cymbals while dancing, as he would in a procession honoring Dionysus. Another panther skin is draped on the stump behind him, his body twisted in the vigorous "contrapposto" typical of late Hellenistic art.

The third satyr—first on the left, as you face the stage—originated with Praxiteles, one of the three greatest sculptors of the fourth century B.C. As Mrs. Wolsky points out, Praxiteles was a virtuoso in stone sculpture and gave marble a translucent, soft surface that conveys the impression of human skin. A marvelous example of the characteristic grace of a Praxitelean statue, this one shows a languid, dreamy satyr leaning against a tree stump. It is often called The Marble Faun, from the book by Nathaniel Hawthorne it reportedly inspired.



Seated Anacreon (Copenhagen)

Also represented in Symphony Hall are Demosthenes (fifth from the right as you face the stage); two statues of the Greek poet Anacreon (sixth from the right and sixth from the left, the former—the "Seated Anacreon"—shown here); Euripides (seventh from the right); Hermes (third from the left); Athena (fourth from the left); Sophocles (fifth from the left); and the Greek orator Aeschines (seventh from the left).

One statue that has an indirect connection to the arts, at best, is that of the Amazon (second from the left), thought to be a copy of a work by Polycleitus from the fifth century B.C. The Amazon was probably chosen since it is one of the most famous statues of antiquity. Amazons were followers of the musician Diana. Mrs. Wolsky suspects that there may have been a desire to represent another woman in the statuary, in addition to Diana, Athena, and the so-called Woman from Herculaneum (third from the right), one of the statues buried by the eruption of Mount Vesuvius in 79 A.D. and listed in an old Caproni catalogue as Mnemosyne, Mother of the Muses.

As beautiful as they are, the statues of Symphony Hall have not always been hailed as

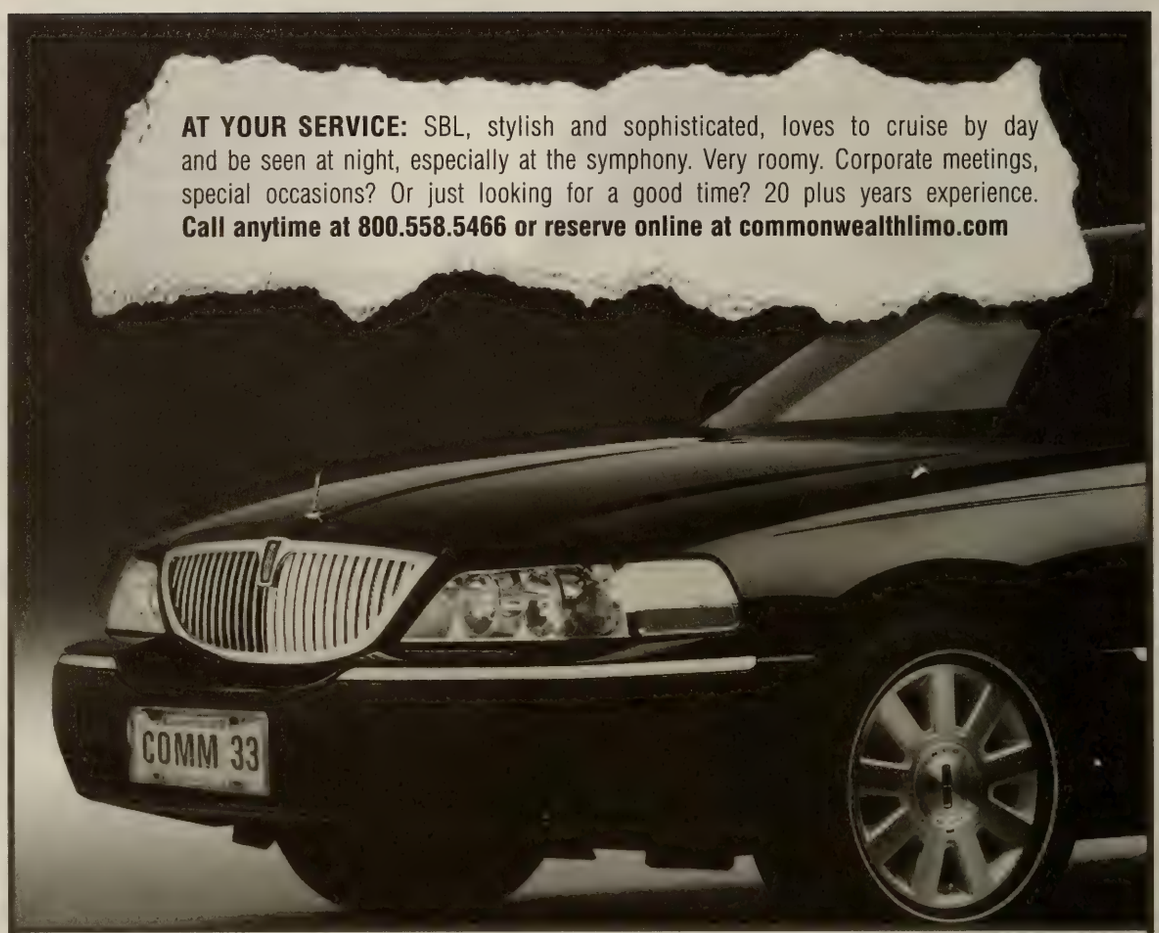
List of Casts in Symphony Hall

As you face the stage, the casts on the right, beginning with the one nearest the stage, are:

Faun with Infant Bacchus (Naples)
Apollo Citharoedus (Rome)
Girl of Herculaneum (Dresden)
Dancing Faun (Rome)
Demosthenes (Rome)
Seated Anacreon (Copenhagen)
Euripedes (Rome)
Diana of Versailles (Paris)

The casts on the left, beginning from nearest the stage, are:

Resting Satyr of Praxiteles (Rome)
Amazon (Berlin)
Hermes Logios (Paris)
Lemnian Athena (Dresden; head in Bologna)
Sophocles (Rome)
Standing Anacreon (Copenhagen)
Aeschines (Naples)
Apollo Belvedere (Rome)



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noble additions to the architecture. Since their installation, letters and comments have been registered from concertgoers concerned with the statues' state of dishabille. As recently as 1947, one gentleman wrote to the former board president Henry B. Cabot:

> I dare say no two cocktail bars in Boston are as seductive a medium and raise so much havoc with virgins as does Symphony Hall by means of its suggestive display of male privates.... Symphony Hall is one of the remaining symbols of Boston culture. Let us keep it serene. I do not know how art would be affected if the privates on the statues should be covered. All these figures have some sort of scarf about the shoulders, might it not be brought down lower?

Responded Mr. Cabot:

> I am afraid that were we to take your advice, somebody might quote to us a stanza from the old rhyme by Anthony Comstock which, as I remember, is:
>
> So keep your temper, Anthony.
> Don't mind the people's roars.
> We'll drape the tables' dainty legs
> In cotton flannel drawers.
> We'll cover all those nudities
> That your pure nature fret,
> And put a bustle on the nag
> To hide her red rosette.

Caroline Taylor has been on the staff of the Boston Symphony Orchestra for more than twenty years.

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- Allegro assai
- Andante
- Allegro

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- Adagio
- Allegretto grazioso
- Allegro ma non troppo

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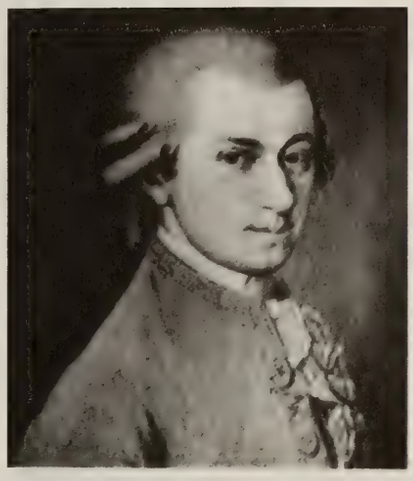
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Wolfgang Amadè Mozart
Symphony No. 31 in D, K.297(300a), *Paris*



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed his "Paris" Symphony in the French capital during a concert tour in 1778, reporting on June 12 that he had just finished the work. The first performance took place at the Concerts Spirituels in Paris six days later; there was no conductor as such, the performance being directed from the concertmaster's place by principal violinist Pierre Lahoussaye. Wilhelm Gericke introduced this symphony to the Boston Symphony repertory in October 1887 (likely one of the earliest American performances, though documentation to specify an American premiere is lacking), the work being given in later BSO seasons by Arthur Nikisch, Emil Paur, Gericke again, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, Michael Tilson Thomas, Seiji Ozawa, Tilson Thomas again (the most recent subscription performances, in January 1987), and James Conlon (the most recent Tanglewood performance, on July 20, 1997). The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

Pre-Revolutionary Paris was the greatest musical center of Europe, and a success there meant a chance to win fame and fortune. Mozart had enjoyed a glorious success when he had appeared in Paris as a child prodigy. He returned in 1778—now twenty-two—as part of an extended concert tour designed to recall to the minds of fickle audiences the musician who had so delighted them not many years before. Alas, he discovered to his chagrin that a *former* prodigy has little drawing power. Worse still, he had to admit to himself that the music-loving aristocrats through whom he hoped to make a good deal of money giving lessons and private concerts were often unreliable when it came to paying their bills, and his experiences soured his views of the aristocracy.

But there was one place, at least, where Mozart achieved a signal success during his Parisian stay—in the orchestral series known as the Concerts Spirituels. The director, Jean Le Gros, invited Mozart to compose a symphony especially for one of its concerts. Le Gros had never performed a *sinfonia concertante* for four solo woodwinds and orchestra that Mozart had written shortly before (the work is now lost), but when the impresario requested a new symphony for performance on Corpus Christi (June 18), Mozart's reply was "Why not?" Le Gros: "Can I rely on this?" Mozart: "Oh yes, if I may rely with certainty on its being performed, and that it will not have the same fate as my *sinfonia concertante*."

Mozart clearly determined to write a symphony in accordance with French musical taste (which he regarded as generally very low) while at the same time turning out the best work of which he was capable. He reveled in the large orchestra, especially the fine woodwind section (it was the first time he had ever been able to include clarinets in a symphony), and he used the ensemble to brilliant effect. He followed the French taste in writing only three movements (omitting the minuet, a customary feature of Viennese symphonies) and in not calling for the repeat of entire sections. On June 12 Mozart reported to his father that the symphony was finished, adding his confident assertion that it would please "the few intelligent French people who may be there—and as for the stupid ones, I shall not consider it a great misfortune if they are not pleased."

He noted that he had taken special pains in one area that was *de rigueur*: "I have

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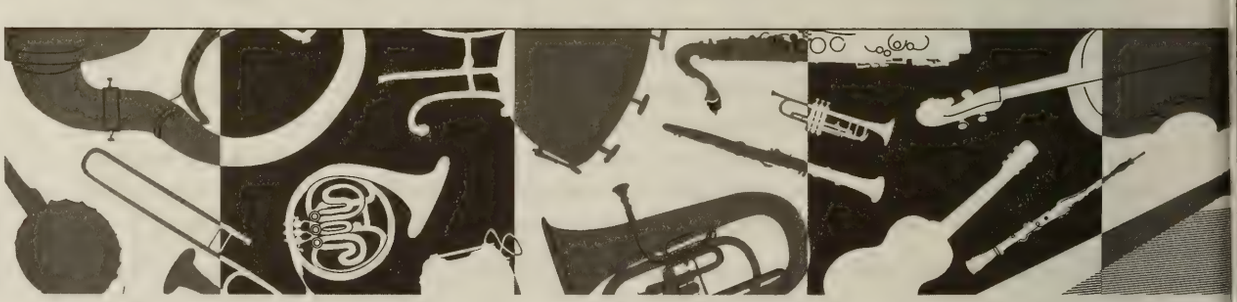
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been careful not to neglect *le premier coup d'archet*." Mozart had been warned—and had no doubt heard for himself in various concerts—that Paris expected every symphony to begin with *le premier coup d'archet* (literally, "the first stroke of the bow")—a powerful *tutti* passage, often in unison, featuring an energetic downbow on all the stringed instruments. "What a fuss the oxen here make of this trick! The devil take me if I can see any difference! They all begin together, just as they do in other places. It is really too much of a joke." Yet, even while bowing to popular taste, Mozart had his own fun with the *coup d'archet* in the first movement of his symphony, and turned a convention on its ear to the delight of the connoisseurs in the audience.

Leopold Mozart's opinion of French taste was no higher than his son's. He wrote to Paris on June 29 (after the premiere but before he had received any word about it), "I hope that Wolfgang's symphony for the Concerts Spirituels was a success. To judge by the Stamitz symphonies which have been engraved in Paris, the Parisians must be fond of noisy music." When Leopold wrote this letter, he did not know that his wife was mortally ill in Paris; she died late on the afternoon of July 3. Wolfgang could not bring himself to break the news directly to his father; instead that very night he wrote a long letter designed to prepare him for the worst, by informing Leopold that his wife was seriously ill. But this news, grave though it was, was in part camouflaged by light banter with which Wolfgang ended his letter. When he finished it, though, he wrote another letter to a friend in Salzburg, an Abbé Bullinger, informing him of the true state of affairs so that he could be available to console Leopold when he heard the worst.



A 1780 group portrait of the Mozart family by Johann Nepomuk della Croce: Wolfgang's sister Nannerl, Wolfgang, and father Leopold, with a painting on the wall of Mozart's mother, who had died in July 1778

The dolorous letter of July 3 gives our only direct report of the Parisian reaction to Mozart's new symphony ("It was...performed with great applause, and I hear, too, that there was a notice about it in the *Courier de l'Europe*,—so it has given great satisfaction..."). Wolfgang's account is filled with absorbing and even humorous detail, which makes it hard to remember that he wrote it sitting by his mother's deathbed. But, then, the whole letter is essentially an act for his father's benefit.

The opening Allegro assai gave the Parisians plenty of *coup d'archet* for their money. As expected, the entire symphony begins with a series of repeated chords on the stereotyped rhythmic pattern that signaled the very notion of "symphony" to a Parisian audience. But after the opening bars, the audience had no reason to expect to hear the *premier coup d'archet* for the rest of the work. It had served its primary purpose in getting the symphony started and shushing the audience. But Mozart playfully filled the entire movement with references to that opening gesture, so that it is never absent long: a brilliant demonstration that even the most hackneyed stereotype can become a fresh, new idea in the hands of a genius. And the Parisian audience, to its credit, recognized this fact.

The Andante also found favor during the performance, especially with knowledgeable

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musicians, though Le Gros felt that it was too complex to win real public approval. Mozart therefore composed a second Andante. His final judgment was "Each is good in its own way—for each has a different character. But the last pleases me even more." The two Andantes for this movement survive, one in Mozart's autograph score, the other in a printed edition of the parts published by Sieber in Paris. The one almost always performed is the manuscript version, which most people believe to be Mozart's later Andante, though there is still some dispute on this point. In any case, we have the composer's word that he considered both slow movements to be worthy.

The last movement is another of Mozart's delicious jokes on the Paris audience. He had noticed that last movements also started *forte* (if only to hush the conversation that followed the applause between movements). But he caught the audience off-guard with a rushing figure in the second violins followed by a gentle, off-the-beat sigh in the first violins, while no one else plays. The gambit worked: "The audience, as I expected, said 'hush' at the soft beginning, and when they heard the *forte*, began at once to clap their hands." Even more daring was the second theme, a *fugato* which must have struck the pleasure-loving Parisians as frightfully learned—yet Mozart wears his contrapuntal learning so lightly that we never for an instant lose our admiration of his sense of timing. Clearly the *Paris* Symphony is one of those fortunate works that perfectly gauges its audience's ability to follow. We still delight in Mozart's wit and quicksilver brilliance as did the Parisians at the Concerts Spirituels performance in 1778.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

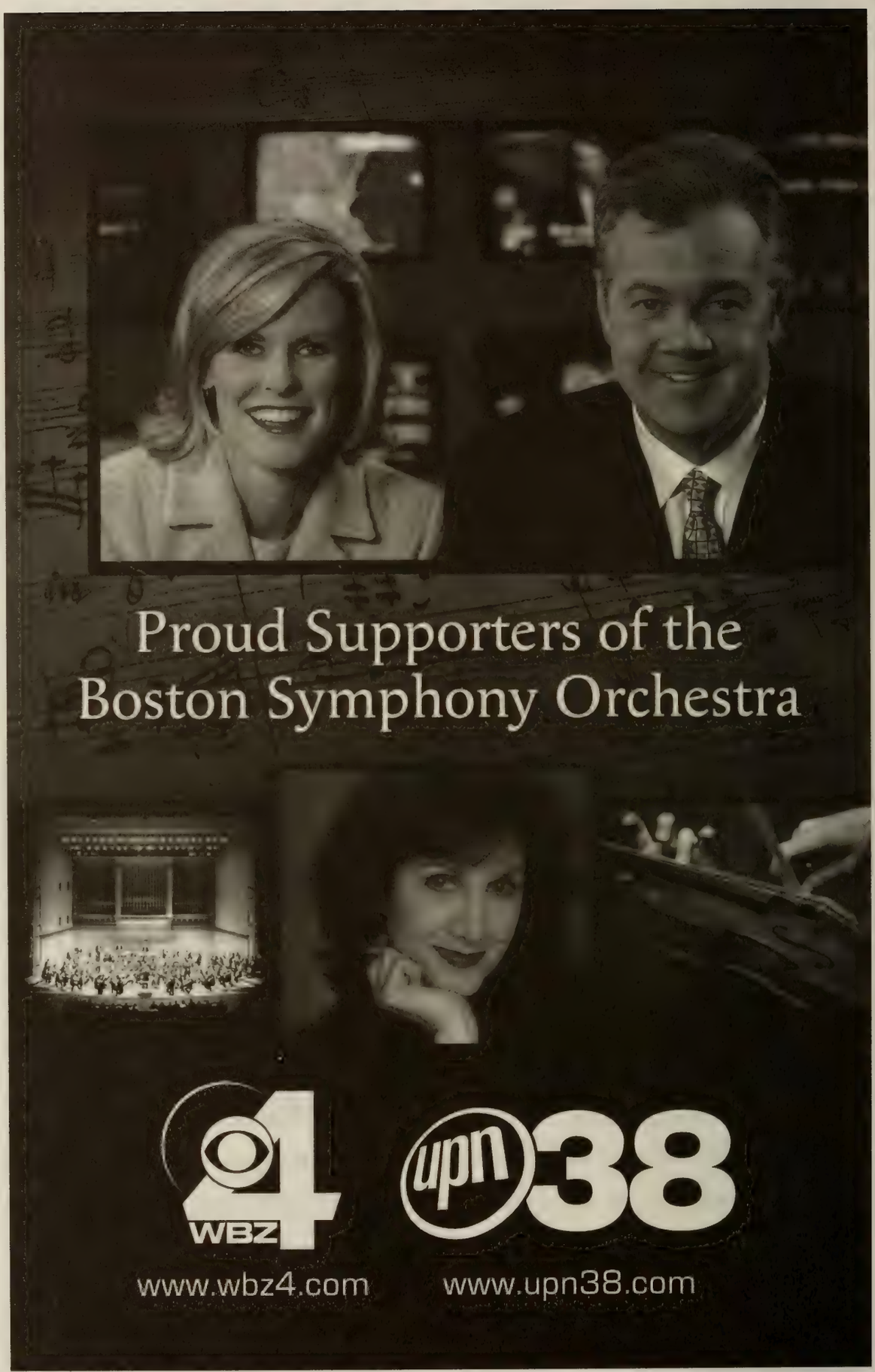
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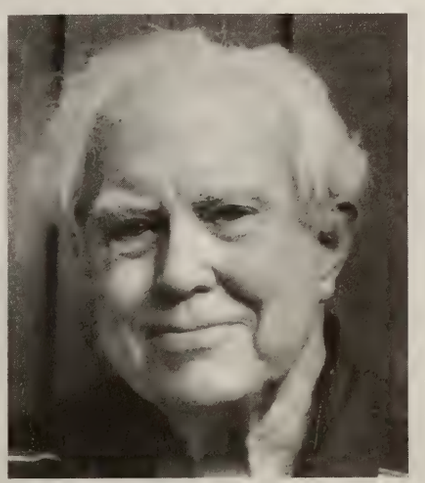
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Elliott Carter
Micomicón (2002)
Partita (1993)



Elliott Cook Carter, Jr., was born December 11, 1908, in New York City, and lives there today. He wrote the brief orchestral fantasy Micomicón *in late 2002 on commission for the Boston Symphony Orchestra at the request of the BSO's then Music Director Designate James Levine. The work was commissioned by the BSO through the Arthur P. Contas Commissioning Fund. The score is dedicated to James Levine.* Micomicón *was conceived as a pendant to Carter's orchestral triptych* Symphonia: Sum fluxae pretium spei *(of which Partita, also on this program, is the first part). These are the world premiere performances of* Micomicón, *which takes its name from an episode in Cervantes's* Don Quixote *(see below). The score calls for an orchestra including two flutes and piccolo, two oboes and English horn, clarinet, bass clarinet, and contrabass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, harp, piano, timpani, percussion (two players suggested—I: suspended cymbal, four tom-toms, bass drum, marimba; II. crash cymbals, xylophone, and vibraphone), and strings.* Micomicón's *duration is about 3 minutes.*

The tiny, fantastical *Micomicón* and the big, powerful, volatile Partita are both recent works from the pen and mind and musical experience of a composer who is considered by many to have produced, since the mid-1940s, some of the greatest masterworks of the post-World War II era. What's especially remarkable about Elliott Carter is that virtually *everything* he wrote between 1950 and 1980 is held by his peers to be a significant achievement in new music. Each new piece from the composer during that span underwent years of gestation, as the composer strove to incorporate an enormous range of expressive sensation and musical craft into entirely new forms. A more detailed consideration of his career, touching briefly on specific pieces, may be found in the program note for his Partita, below.

Carter knew many of the great musicians of the twentieth century, beginning in his teens with Charles Ives. Along with composers Henry Cowell and Lou Harrison, he was among the most important figures in rescuing Ives's music and reputation from obscuri-



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ty in the 1940s. Sessions, Copland, and Stravinsky were close colleagues, and younger musicians and composers including Pierre Boulez (himself now a senior figure in the classical music world), Heinz Holliger, Oliver Knussen, Frederic Rzewski, Ursula Oppens, and Lucy Shelton are numbered among his friends, fans, and champions. He has won two Pulitzer Prizes (for his Second and Third string quartets), the von Siemens Prize, and numerous recognitions and honors throughout his career. As a teacher, he was on the faculty of the Juilliard School for many years, and he has been composer-in-residence at Tanglewood on several occasions, most recently in summer 2000. In his ninetieth year (1998) he completed his first opera, *What Next?*, which was premiered in Berlin and subsequently recorded, and he continues to fulfill numerous requests for commissions from ensembles, individuals, and organizations worldwide.

Here is the composer's own program note on *Micomicón*:

> Micomicón, invented by Sancho Panza and his friends to cure Don Quixote's "madness," is said to be a kingdom near Ethiopia stolen by a giant from its queen, Micomicona, who beseeches the adventurous Don Q. to put her back on the throne (in Cervantes' great novel, chapters 29-30, book 1). This brief score was commissioned by the Boston Symphony as a present to the extraordinary James Levine. It was composed in New York in 2002.
>
> —Elliott Carter

Virtually all of Elliott Carter's shorter works date from the period before about 1945 or after 1978. In the 1980s he began to respond more frequently to requests for works of this kind, which include, for example, the two *esprit rude/esprit doux* pieces for flute and clarinet for Pierre Boulez's sixtieth and seventieth birthdays, the English horn *A Six Letter Letter* for Paul Sacher's ninetieth, and *Gra* for solo clarinet on the occasion of Witold Lutosławski's eightieth. The three short orchestral works of the *Three Occasions* trilogy fall into the category of commissioned occasional works: *A Celebration of Some 100 X 150 Notes* was commissioned by the State of Texas for its 150th anniversary; *Remembrance* was composed as a tribute to the late Paul Fromm on commission from the Fromm Music Foundation, and *Anniversary* was a gift for Carter's wife, Helen, to celebrate the couple's fiftieth wedding anniversary. Oliver Knussen suggested the latter piece, thinking that it would work to round off a short three-movement suite with the other two works.

Micomicón was written at the request of James Levine, who, following his October 2001 appointment as music director of the Boston Symphony Orchestra, spoke to Carter



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about his intention to program, during his first season as the orchestra's music director, the composer's large-scale triptych *Symphonia: Sum fluxae pretium spei*, one of the significant accomplishments of orchestral music of our time. Hoping to find some way to link that occasion specifically to the BSO, Levine came up with the idea of a brief orchestral fantasy to preface the larger work. The commission was proffered to Carter in late spring 2002, and the piece was finished by the following spring.



First page of the "Micomicón" manuscript, with the dedication "for JAMES LEVINE" at the very top

When he received the commission for *Micomicón*, Carter was, at the same time, completing a larger commission for the BSO, the *Boston Concerto*, which the orchestra premiered under Ingo Metzmacher in April 2003, as well as an orchestral song cycle on texts of the modernist poet William Carlos Williams, *Of Rewaking*, premiered by mezzo-soprano Michelle DeYoung with Daniel Barenboim conducting the Chicago Symphony Orchestra in May 2003. His latest large-scale work, *Dialogues* for piano and chamber orchestra, will be premiered next week (January 23) in London, with pianist Nicholas Hodges as soloist with the London Sinfonietta under Oliver Knussen. He is currently nearing completion of a new work for the Ensemble InterContemporain on commission from IRCAM. All this from a man who celebrated his 95th birthday last month, on December 11, 2003.

Carter came across the name *Micomicón* while looking in a thesaurus for synonyms for "fantasy." This is a fabulous, but imaginary, kingdom from Cervantes's *Don Quixote*, invented on the spot by Don Quixote's friend the priest, who, with the barber, was trying to entice Don Quixote away from his knight errantry and back to his home. Having encountered the lovely Dorothea, the pair abandoned their plan to dress the barber as a woman and instead enlisted her help, casting her as the embattled heir to the kingdom of Micomicón and passing her off as such to the hyper-earnest, easily led Quixote. But Carter's *Micomicón* isn't meant to be a reflection or description of any action that takes place in the course of *Don Quixote* (unless the quick triplet rhythm in the brass at the start reminds us of Quixote's bone-thin horse)—it's meant to prepare us for the excitement and high energy of a fantastic adventure.

The three-minute piece will pass more quickly than it takes to read this description. It begins atmospherically with a roll on suspended cymbal punctuated by crash cymbals. This sonic marker returns at the seams between the first three sections. There are

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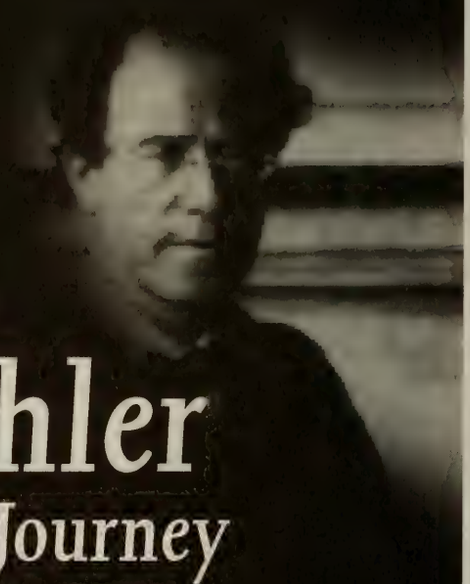
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four sections in all, with marked tempos of ♩=120 (120 quarter-notes per minute, or two beats per second), ♩=72, ♩=90, and a return to ♩=120 delineating audible changes in character. Within each of these large episodes, Carter superimposes pulses different from that of the marked "base" tempo, a distinctive detail of his style.

Following the opening cymbal gesture, we have the fanfare-like rocking rhythm in the brass, leading to a sustained chorale passage in the strings, with brass interjections. High winds and xylophone enter briefly, establishing a temporarily quicker pulse. There is a constant flux among different tempos and music of different qualities: sustained and chorale-like, sharply rhythmic, or frenetic and textured (a mutability this piece shares with its present program mate, Partita). The first section ends with short accented chords in low woodwinds and brass, and suspended cymbal signals the next section. Winds and brass present sustained arpeggios, rising and falling in waves; violins, harp, and piano have an interplay of quicker fragments. The piano's solo marks the end of this section (its last measure presenting regular quintuplets that become the eighth-note base of the new tempo). Again a suspended cymbal roll marks the change in atmosphere. The brief third episode, a bit over thirty seconds long, passes the sustained, overlapping, surging and ebbing chords from one orchestral group to another, a Debussy-like watercolor. In the final measures of this section the timpani become active, gearing up for a solo turn that begins the final section, a return to the tempo as well as the bustling activity of the piece's first part. The orchestra—reexamining the principal textures of this brief piece—builds to a loud tutti, which crumbles, giving way to the strings, divided into twenty-three different parts, playing a very soft final chord, which dissolves into mist.

* * * * *

Elliott Carter wrote his Partita for orchestra in 1993 to fulfill a commission from the Chicago Symphony Orchestra. The score is marked "Dedicated to the Chicago Symphony Orchestra and Daniel Barenboim, its conductor." Barenboim conducted the CSO in the



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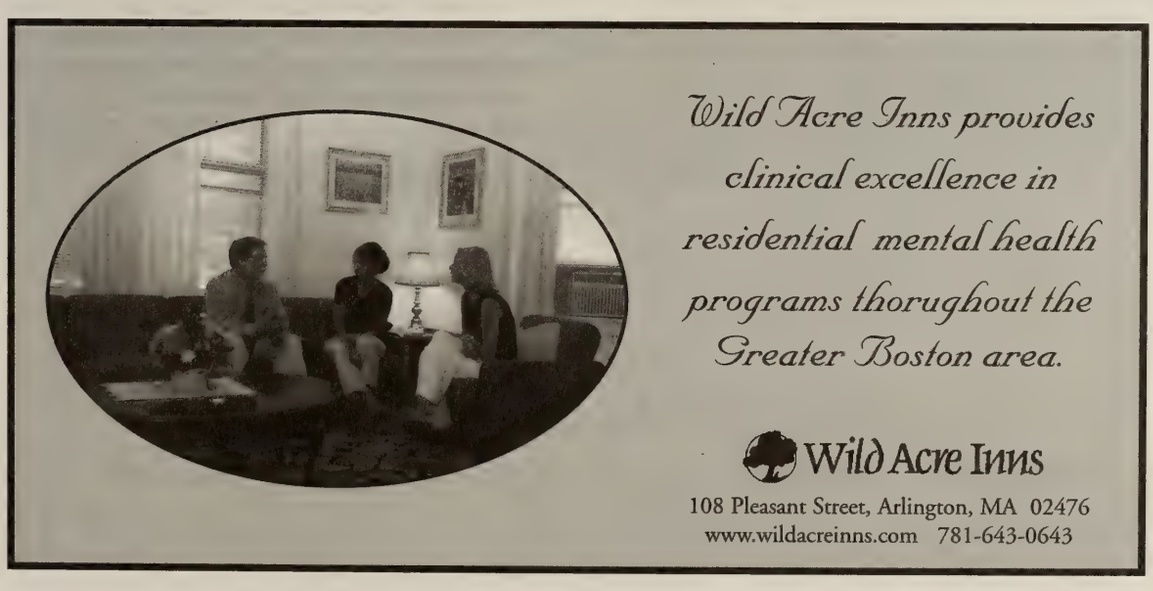
world premiere of Partita on February 17, 1994; the first performances were given in honor of Carter's 85th year. Partita, while self-contained, also serves as the first movement of the composer's "Symphonia: Sum fluxae pretium spei." (The other two movements, written independently, are "Adagio tenebroso" and "Allegro scorrevole.") The score of Partita calls for piccolo, two flutes (second doubling piccolo), two oboes, English horn, two clarinets (second doubling E-flat clarinet), bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, two trombones, bass trombone, tuba, timpani, percussion (xylophone, vibraphone, glockenspiel, marimba, metal blocks, cowbells, suspended cymbals, guiro, wood blocks, temple blocks, log drum, bongos, tom-toms, snare drums, bass drum, hammer), harp, piano, and strings. Partita is about 18 minutes long.

Elliott Carter has been interested in the concept of modernism for a long time—since at least the 1920s, when, as a teenager in New York City, he became friends with the elder "maverick" American composer Charles Ives and was acquainted with the newest avant-garde works of Edgard Varèse and Stravinsky. When Carter speaks of wanting "to present the many changes and oppositions in mood that make up our experience of life" (see his note for Partita, below), it's "modern life" to which he's referring. To Carter, modernism is not a movement in art—like mannerism, for example, a style of visual arts at the end of the Renaissance—but rather he views it as overarching, like the Renaissance itself. Modernism is the aesthetic and subjective world-view we have developed in order to place in context the complexities of this time. The idea of the "progress" of mankind, philosophically, technologically, socially, since at least World War I, is colored equally by the hope and anxiety engendered by the potentials of each new invention or piece of information. Our ability to assess this progress (for lack of a better term) is tied to our ability to sort an ever-increasing quantity of information available to us at an ever-increasing speed.

Elliott Carter's brief description of Partita recalls this description of a much earlier work, his Variations for Orchestra:

> I have tried to give musical expression to experiences anyone living today must have when confronted with so many remarkable examples of unexpected types of changes and relationships of character, uncovered in the human sphere by psychologists and novelists.

Variations for Orchestra, completed in 1955, was Carter's first piece of symphonic scope written in a style he had begun to develop in the mid-1940s, one that turned away from the Nadia Boulanger-influenced neoclassicism of his earlier work. The Cello Sonata (1946) and the String Quartet No. 1 were among the first fruits of his new labor. After



Hello, I Must Be Changing

Our lives change constantly. We never know with precision what we will face tomorrow. So when tomorrow comes, we have to be ready to confront the need for a new approach openly, creatively, and willingly. If we are stuck and cannot respond, determined to hold onto yesterday's solutions, we are in trouble.

How can we make certain that the future leaders of our country will be able to manage a changing world successfully? How do we help students develop both the skill and the inner strength to be fluent, indeed inspired, in the task of evaluation, response, and innovation?

When we are teaching adolescent girls about change, we do not have to create clever lessons based on simulations and change models. The curriculum is constantly present, staring girls in the face. Ready or not, their bodies, minds, emotions, relationships, and ideas shift dramatically and daily.

So, change for adolescents is a certainty. How well they do it, though, is another matter. Both ends and means are important. On the one hand is the goal of becoming a healthy, effective person, but on the other is the quality of the change process itself. It is the way in which the challenges of adolescence are met that forms the underlying pattern of adult coping skills.

Kurt Lewin, a founder of modern social psychology, identifies three phases in change cycles that are analogous to the phases through which a girl travels as she says goodbye to the child she used to be and begins to form the young woman she will become. There is a time of unfreezing, then changing, and finally a girl resets.

The pre-teen girl knows herself well. Hello Kitty, butterfly clips, and Beanie Babies define her world. Then, one morning, it's over. What made sense for so long doesn't anymore. A girl is beginning to let go of the younger child, a friend she knew well.

The growing girl will, at this point, change everything from friendships to her mind as she tries on different roles for size and fit. Gathering data on what to incorporate into her emerging young-woman vision, she scans the horizon for role models. Joan of Arc? Britney Spears? Aunt Nancy? And what about her life's work? Biochemist? Poet? Entrepreneur?

She may announce her career choice to the world at lunch only to change her mind by dinner. In the right environment, though, she will have the feeling that she is searching, not being whimsical or silly. She learns then that change is a part of life, not a threat to it. She sees that she is doing important work, not just pretending. Changing is difficult and best done in a confident community. Surrounded by steady and wise adults, a girl is reassured that her own inner testing and doubt do not shake the foundations of the community around her.

Finally, a girl begins to reset, that is, she begins to integrate her new ideas and perspectives into a new self-concept. Teachers everywhere are familiar with this phenomenon, which is why we are not surprised to notice, in about January every year, that seniors suddenly seem grown up and ready to leave, distinctly more mature than ever before. High school has served its purpose. Girls are ready to take their new selves into the world.

The emergence of a new grown-up persona is only part of the success. Secure in what she has accomplished, a girl now knows that she can manage change with resolve. She has found a creative style. She will approach other challenges purposefully. Most importantly, she will embrace change, her life-long companion, with the confidence that only early success can bring.

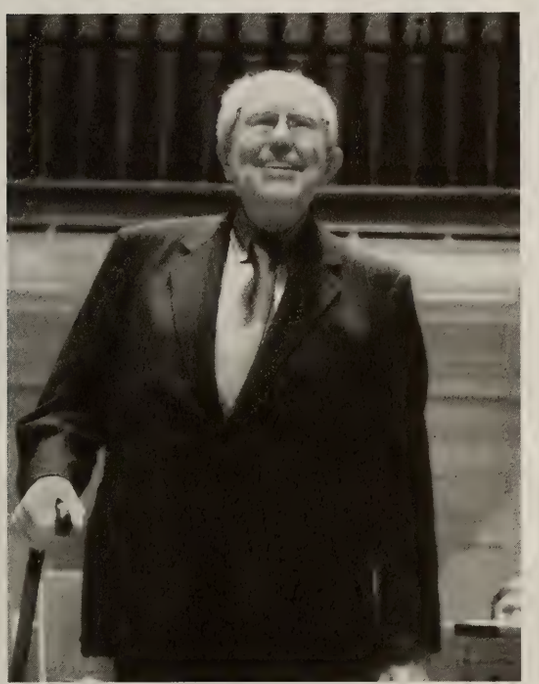
How can we make certain that the future leaders of our country will be able to manage a changing world successfully? Encourage them to take healthy risks, be there to listen, share coping strategies, and express certainty about their ability to succeed. From this secure base, they will sense that life is about growth, not defensive posturing. They will trust that the sky is not falling when hard times come along. If we, the adults in girls' lives, have patience for the journey and reverence for the process, girls will become the courageous innovators our world needs them to be.

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his return to the United States in 1936 following his studies with Boulanger in Paris, Carter had written several orchestral pieces—the ballets *Pocahontas* and *The Minotaur*, the Symphony No. 1, and the *Holiday Overture*, which seem to belong to the same world as contemporaneous works by Walter Piston and William Schuman. These and smaller works, highly characterful and finely crafted, reveal technical elements that one might trace to the composer's later, more characteristic works, but one is hard pressed to find in them Carter's own inimitable voice, the personality that infuses all of his music after 1950.



Miro Vintoniv

Taking a bow after the BSO's world premiere performance of his "Boston Concerto," April 2003, Symphony Hall

Carter essentially had the challenging task of relearning how to apply what he knew of writing music to the expressive and formal needs of his new works. Each was an undertaking, a new journey:

> In our situation, in our time, in this place, to write music as far as I'm concerned is to get in a situation of great *adventure*, an adventure that's going to make you think of something that you haven't done, that's something you haven't thought about, that makes you think in a new way.

Given the challenge of engaging in this great adventure within the medium of his unique musical language, between 1950 and 1980 or so Carter wrote almost nothing but very major works, with each piece requiring several years from conception to completion: the String Quartet, the Sonata, the Variations, the Second String Quartet in the 1950s; the Double Concerto, the Piano Concerto, and the Concerto for Orchestra in the 1960s; the Third String Quartet, the Duo for violin and piano, the Brass Quintet, the Symphony of Three Orchestras, and the orchestral song cycle *A Mirror on Which to Dwell* in the 1970s. In the 1980s, however, Carter began to finish works with greater frequency, completing many smaller, occasional works and somewhat reducing the scope of the larger ones. In part this is due to changes in the nature of the commissions and requests for pieces that were tendered at this time. In particular (as Carter chronicler David Schiff has pointed out), many of the composer's European colleagues, including the conductors Pierre Boulez and Oliver Knussen and the oboist Heinz Holliger, among others, approached the composer for new pieces. Boulez commissioned Carter's *Penthode* for his Ensemble InterContemporain. For Holliger, Carter wrote the Oboe Concerto and the Oboe Quartet, along with smaller works. And it was at Knussen's suggestion that he composed the brief orchestral *Anniversary*, which was a gift to Carter's wife Helen for their 50th wedding anniversary.

Anniversary and two other short works, *A Celebration of Some 100 X 150 Notes* and *Remembrance* (which together form a little triptych), were Carter's only 1980s works scored for large standard orchestra. In the early 1990s he began Partita, his first large-scale orchestral movement since *A Symphony of Three Orchestras* (1976) (leaving aside a work with soloist, the 1990 Violin Concerto). Partita was commissioned by Daniel Barenboim and the Chicago Symphony Orchestra, who premiered it in February 1994. According to David Schiff, Carter knew when he started the piece that it would later become one part of a large orchestral triptych, the other two parts of which would be commissioned and premiered by different orchestras. (Again, the idea came from a suggestion of Oliver Knussen's.) Beginning the project, he had a clear idea of the distinctive characters the three pieces would need in order to work together. Partita he styled



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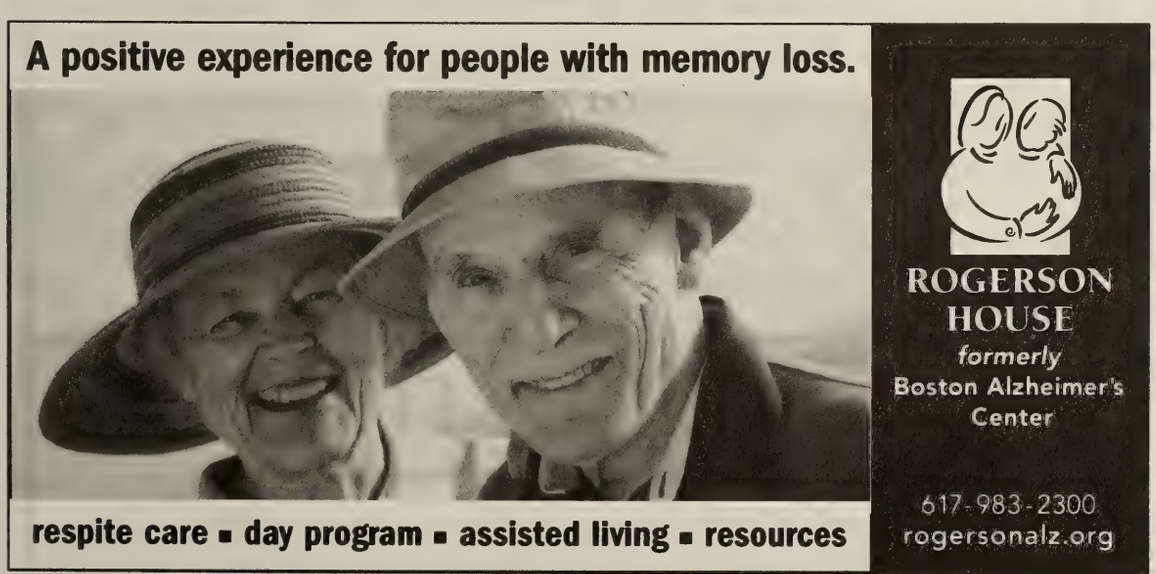
as volatile, unpredictable, and explosive. The second work, *Adagio tenebroso*, is somber, even despairing. Rounding off the trilogy is the mercurial and delightful *Allegro scorrevole*. *Adagio tenebroso* was commissioned by the BBC Symphony and premiered in September 1995 in London, Andrew Davis conducting. *Allegro scorrevole* was premiered by the Cleveland Orchestra, the first performance taking place in May 1997 under Christoph von Dohnányi.* Oliver Knussen led the BBC Symphony in the first performance of the complete triptych—now under the title *Symphonia: Sum fluxae pretium spei*—in April 1998.

Many of Carter's large works are linked to some extramusical, often literary inspiration: for example the Concerto for Orchestra (1969) to St. John Perse's poem *Vents*, the Symphony of Three Orchestras to the life and poetry of Hart Crane. As Carter relates below, the whole of *Symphonia* is linked to a poem in Latin by the English metaphysical poet Richard Crashaw (1612?-1649) called *Bulla* ("Bubble"), which takes as its subtitle and "motto" a line from near the poem's end, "Sum fluxae pretium spei" ("I am the prize of flowing hope"). Partita has as its own motto the lines "the star of the sea, as it were,/the golden wit of nature,/the rambling tale of nature,/the brief dream of nature." Carter's apt marking for the start of the piece is "Allegro fantastico." His choice of title, "Partita," is not so much meant to evoke the Baroque suites of the same name but (as he explains below) the modern Italian connotation of "game"; not Parcheesi or cribbage but a more physically dynamic contest, like soccer.

Partita is a phenomenally virtuosic work for orchestra in a single, through-composed movement. The flow of activity through the sections of the orchestra, and changes of orchestral density and the perceived speed of the action, provide the great energy with which the piece moves forward. A little fortissimo explosion begins the game—perhaps, to make a local connection, Carter's version of Mozart's powerfully stated tutti opening ("*le premier coup d'archet*") of the *Paris* Symphony.

The opening leads to a recurring characteristic of the texture: contrasting the lowest range of the orchestra (tuba, piano, basses) with the highest (piccolo, xylophone, harp). The piece revels in different kinds of contrast. The pointillistic, quickly accelerating music of this brief early section, for example, leads to the sustained but restless stasis of the strings-and-winds music that immediately follows. In later passages the timbral

*Originally, the commission for *Allegro scorrevole* came from Zubin Mehta and the New York Philharmonic for its 150th anniversary. After Kurt Masur took the helm of that orchestra, the Cleveland Orchestra took over the commission, and gave the work's premiere.



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qualities of different instrumental sections are set off from one another in quick exchanges of small musical cells, often only a note or two. Sustained music is punctuated by sharp accented notes, and powerful orchestral tuttis give way to sparsely accompanied solos, primarily for winds, scattered throughout the piece. The first of these, for English horn, occurs about three-and-a-half minutes into the piece, its hesitant, register-constrained utterance being worlds removed from the full orchestra's aggressive volatility. Other solos, for piccolo/flute, E-flat clarinet, and, lastly, bass clarinet, lightly orchestrated, offer respite from the dense surroundings. There is also a short interlude for percussion with harp and piano (about halfway through the piece), as well as a few short breaks for solo violin.

Carter briefly revisits several of the solo passages in the final few minutes of the work, following the relatively long bass clarinet solo. These short reprises alternate with a series of orchestral passages also recalling the work's earlier moments. The final push is a vigorous brass-dominated crescendo. In the last moments another sharp contrast occurs as fortissimo chords bounce from strings to woodwinds with growling horn tremolos, ending quickly with two sharp exclamation points in woodwinds and brass.

—Robert Kirzinger

The composer's own program note for Partita follows:

During and after composing Partita, commissioned by Daniel Barenboim and the Chicago Symphony, I kept wondering what its title should be, since my musical intention was to present the many changes and oppositions in mood that make up our experience of life. In general, my music seeks the awareness of motion we have in flying or of driving a car and not the plodding of horses or the marching of soldiers that pervades the motion patterns of older music. At the time I was reading poems of the English Jacobean poet Richard Crashaw, and was fascinated by his 157-line Latin poem *Bulla* ("Bubble"), which at one point personifies a floating bubble that has this to say:

Flos sum, scilicet, aëris,	To be sure, I am the flower of air,
Sidus scilicet aequoris;	the star of the sea, as it were,
Naturae jucus aureus,	the golden wit of nature,
Naturae vaga fabula,	the rambling tale of nature,
Naturae breve somnium.	the brief dream of nature,
Nugarum decus et dolor;	the pride of trifles and grief,
Dulcis, doctaque vanitas.	sweet and learned aimlessness,
Aurae filia perfidae;	the golden daughter of treachery,
Et risus facilis parens.	the mother of the quick smile;
... ...	... ...
Sum fluxae pretium spei;	I am the prize of flowing hope,*

At first I thought of this last line as a title, but then decided on a more conventional one, Partita, which in modern Italian can mean "game," because like all games this piece adheres rather strictly to certain laid down rules within which it presents a large expanse of action and expression.

—Elliott Carter

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*Translation by Phyllis Bowman from *The Complete Poetry of Richard Crashaw*, edited with an introduction and notes by George Walton Williams (The Norton Library, New York, 1970)

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Antonín Dvořák
Symphony No. 8 in G, Opus 88



Antonín Dvořák was born at Mühlhausen, Bohemia, on September 8, 1841, and died in Prague on May 1, 1904. He wrote his Symphony No. 8 between August 26 and November 8, 1889, and conducted the first performance on February 2, 1890, in Prague. Arthur Nikisch and the Boston Symphony Orchestra gave the first American performance on February 26, 1892, subsequent Boston Symphony performances being led by Charles Munch (in 1951, the first BSO performances since Nikisch's in 1892!), Antál Dorati, Erich Leinsdorf, Karel Ančerl, Charles Wilson, Joseph Silverstein, Seiji Ozawa, Jahja Ling, Andrew Davis, Yuri Temirkanov, Zdenek Macal, Marek Janowski, Christoph Eschenbach, Mariss Jansons, Myung-Whun Chung, James Conlon, Bernard Haitink (the most recent subscription performances, in March 2001, followed by performances in August 2001 at Tanglewood and on tour in Edinburgh and Lucerne), and Kurt Masur (the most recent Tanglewood performance, on July 13, 2003). The symphony is scored for two flutes (second doubling piccolo), two oboes (second doubling English horn for just three measures), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

Dvořák's fame at home had begun with the performance in 1873 of his patriotic cantata *Heirs of the White Mountain*. (The defeat of the Bohemians by the Austrians at the battle of the White Mountain just outside Prague in 1620 led to the absorption of Bohemia into the Habsburg empire, a condition that obtained until October 28, 1918.) An international reputation was made for him by the first series of Slavonic Dances of 1878 and also by his *Stabat Mater*. The success in England of the latter work was nothing less than sensational, and Dvořák became a beloved and revered figure there, particularly in the world of choir festivals, much as Mendelssohn had been in the century's second quarter (but see George Bernard Shaw's reviews of Dvořák's sacred works).

In the 1890s, this humble man, who had picked up the first rudiments of music in his father's combination of butcher shop and pub, played the fiddle at village weddings, and sat for years among the violas in the pit of the opera house in Prague (he was there for the first performance of Smetana's *Bartered Bride*), would conquer America as well, even serving for a while as director of the National Conservatory in New York. Johannes Brahms was an essential figure in Dvořák's rise, providing musical inspiration, but also helping his younger colleague to obtain government stipends that gave him something more like the financial independence he needed, and, perhaps most crucially, persuading his own publisher Simrock to take him on. Next to talent, nothing matters so much to a young composer as having a responsible and energetic publisher to get the music into circulation, a subject many a composer today could address eloquently.

Unlike Haydn and Beethoven, Dvořák never sold the same work to two different publishers, but on a few occasions, and in clear breach of contract, he fled the Simrock stable, succumbing to the willingness of the London firm of Novello to outbid their competition in Berlin. One of these works was the G major symphony, published in a handsomely printed full-size score by Novello, Ewer, and Co. of London and New York, copyright 1892, and priced at thirty shillings. Dvořák's other Novello publications were vocal works, including his great dramatic cantata *The Specter's Bride*, the oratorio *Saint Ludmilla*, the Mass in D, and the *Requiem*. Given the English passion for Dvořák engendered by his *Stabat Mater* in 1883, it is no wonder that Novello was willing to bid high.

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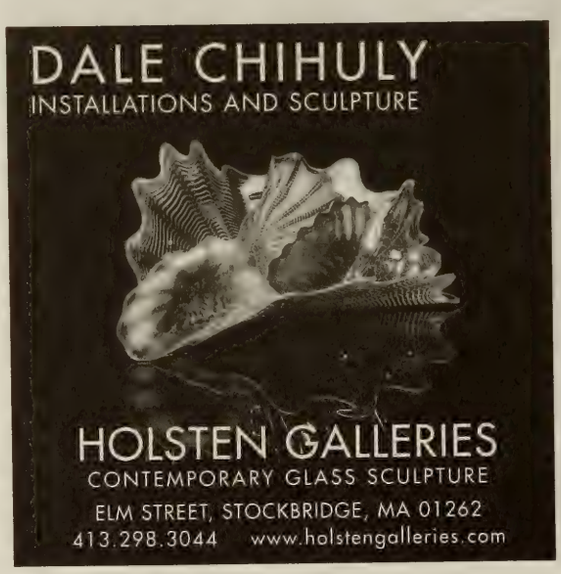
Simrock primarily wanted piano pieces, songs, chamber music, and, above all, more and more Slavonic Dances—in other words, quick sellers—while Dvořák, for his part, accused Simrock of not wanting to pay the high fees that large works like symphonies merited. (Simrock, having paid 3,000 marks for the Symphony No. 7, offered a mere and insulting 1,000 for No. 8.) Yet Dvořák was not just interested in money, though as someone who had grown up in poverty he was not indifferent to comfort. He had grand goals as a composer of symphony and opera—not just to do those things, but to do them, especially symphony, in as original a way as he was capable. Understandably, therefore, and in full awareness of the value of Simrock's initial support, he resented a publisher who showed some reserve about endorsing his most ambitious undertakings. I also suspect that another factor in these occasional infidelities of Dvořák's was his unabated irritation with Simrock for his insistence on printing his name as German "Anton" rather than Czech "Antonín." They eventually compromised on "Ant." Novello was willing to go with "Antonín."

It had been four years since Dvořák's last symphony, the magnificent—and very Brahmsian—No. 7 in D minor. During those four years, Dvořák had made yet another attempt at opera (this time with a political-romantic work called *The Jacobin*, full of superb music), revised the Violin Concerto into its present form, written a second and even finer series of Slavonic Dances, and composed two of his most loved and admired





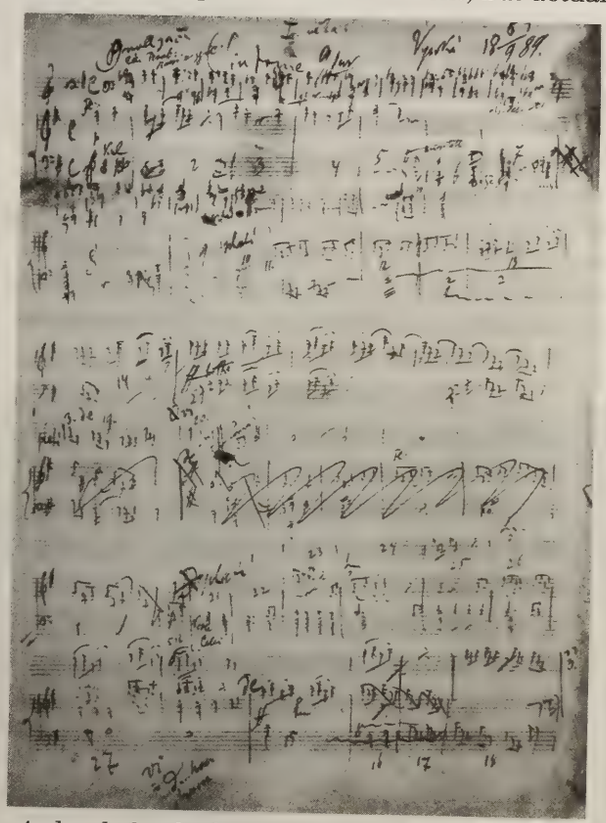

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pieces of chamber music, the A major piano quintet and the piano quartet in E-flat. He felt thoroughly ready to tackle another symphony, and as he got to work in the seclusion of his country house, each page of freshly covered manuscript paper bore witness to how well-founded was his faith in himself and his ability to write something that, as he said, would be "different from other symphonies, with individual thoughts worked out in a new way."

The new symphony opens strikingly with an introduction in tempo, notated in G major like the main part of the movement, but actually in G minor. This melody, which sounds gloriously rich in cellos, clarinets, bassoons, and horns, was actually an afterthought of Dvořák's, and he figured out how to bring it back most splendidly at crucial points during the movement. The Adagio also begins on a harmonic slant. Those first rapturous phrases for strings are—or seem to be—in E-flat major, and it is only in the eighth measure that the music settles into its real key, C minor. Now we sense the long shadow cast by Beethoven's *Eroica*, because the moment C minor is established, the music concentrates on gestures that are unmistakably those of a funeral march. A radiant C major middle section, introduced by a characteristic triple upbeat, makes the *Eroica* reference even more unmistakable, and rises to a magnificently sonorous climax. After some moments of calm, the music becomes more impassioned than ever and finally subsides into a coda that is both elegiac and tender. It is also, like most of this symphony, a marvel of imaginative scoring.



A sketch for the beginning of Dvořák's Symphony No. 8

By way of a scherzo, Dvořák gives us a leisurely dance in G minor. The Trio, in G major, is one of his most enchanting pages. The main section of the movement returns in the usual way, after which Dvořák gives us a quick coda which is the Trio transformed, music he actually borrowed from his 1874 comic opera *The Stubborn Lovers*. After this strong taste of national flavor, Dvořák becomes more Czech than ever in the finale, which one might describe as sort of footloose variations, and which is full of delightful orchestral effects, the virtuosic flute variation and the mad, high trilling of the horns from time to time being perhaps the most remarkable of these.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the Boston Globe from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, on the major works for orchestra with chorus, is forthcoming.

More . . .

Elliott Carter, Collected Essays and Lectures, 1937-1995, edited by Jonathan Barnard and compiling many early reviews as well as later essays on his own and others' music, provides an overview of the composer's musical concerns (University of Rochester paperback). This collection overlaps somewhat with Else and Kurt Stone's 1977 volume, *The Writings of Elliott Carter*, which is now out of print (Indiana University Press). David Schiff's *The Music of Elliott Carter* in its second edition (1998) is the first place to start for a detailed study of Carter's music, and although there is some discussion of technique the book is for the most part accessible to a general audience of music lovers (Cornell University Press). Schiff also wrote the Carter essay in The New Grove II (2001). The essay in the 1980 edition of The New Grove Dictionary is by Bayan Northcott. The most recent biography of Carter is in French—Max Noubel's *Elliott Carter et le temps fertile* (Contrechamps). For those with access to a good academic library, interesting, albeit usually technical, articles on Carter and his music appear very frequently in such musical publications as *Tempo*, *Perspectives of New Music*, and *Sonus*. A short biography, news, and other useful information about Carter can be found on the website of his publisher, Boosey & Hawkes (www.boosey.com).

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With the exception of the very newest works, all of Carter's music has been recorded. His Partita is available as a recording by Daniel Barenboim and the Chicago Symphony Orchestra (Teldec, with Berio's *Continuo* and Takemitsu's *Visions*). Oliver Knussen and the BBC Symphony Orchestra recorded the entirety of Carter's orchestral triptych *Symphonia: Sum fluxae pretium spei*, which has the Partita as its first movement. This is paired with Carter's Clarinet Concerto on a Grammy-nominated CD (Deutsche Grammophon "20/21").

Several excellent recent recordings of Carter's music appeared last year. The first recording of his 1998 opera *What Next?*, made in the studio by conductor Peter Eötvös and the Netherlands Radio Chamber Orchestra, was released by ECM in November, along with Carter's *ASKO Concerto*. A disc of chamber music including the song cycles *Tempo e Tempi* and *Syringa*, the Quintet for Piano and Strings, the Piano Quintet, and other pieces was issued by Mode this past October on CD and DVD. The DVD is an audio and video disc which includes a conversation among Carter, Ursula Oppens, and violinist Irvine Arditti, as well as a film by Frank Scheffer of a performance of the composer's Piano Quintet. The Bridge label has issued the fifth volume of its important, ongoing Elliott Carter edition; this includes the Oboe Quartet, the song cycle *Of Challenge and Of Love*, and several smaller works. Oboist Heinz Holliger's recording of the



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Oboe Quartet also appeared in 2003 (ECM, with other works by Carter and by Isang Yun).

James Levine recorded Carter's Variations for Orchestra in 1990 with the Chicago Symphony Orchestra (Deutsche Grammophon, with music of Milton Babbitt, John Cage, and Gunther Schuller). Among other recommended recordings is a disc of the Concerto for Orchestra, the Violin Concerto, and *Three Occasions*, performed by the London Sinfonietta conducted by Knussen (Virgin Classics); and a disc pairing the Piano Concerto (with soloist Ursula Oppens) and Variations for Orchestra, with Michael Gielen conducting the Cincinnati Symphony Orchestra (New World Records). A terrific recording of Carter's Double Concerto for Harpsichord and Piano with Two Chamber Orchestras has Paul Jacobs and Gilbert Kalish as soloists with the Contemporary Chamber Ensemble conducted by Arthur Weisburg (Nonesuch). Worth seeking out is the Boston Symphony Orchestra's recording of the Piano Concerto, a BSO commission, conducted by Erich Leinsdorf and with the original soloist, Jakob Lateiner (RCA). Although it has never been released on CD, it can occasionally be found on LP in a good used record store.

The first four of Carter's five string quartets, unquestionably the most important quartet cycle since Bartók, have been recorded by the Juilliard String Quartet (Sony Classical), the Composers String Quartet (Nonesuch), and the Arditti Quartet (Etcetera); only the Arditti, to date, has released a recording of the Fifth Quartet (Montaigne). A good selection of Carter's chamber music can be found on discs in the Bridge label's Carter edition, which also includes a disc of the piano music played by Charles Rosen. Tanglewood Festival Chorus conductor John Oliver and his John Oliver Chorale recorded Carter's complete choral music; unfortunately these discs are not currently listed (Koch International Classics).

—Robert Kirzinger

The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (HarperPerennial paperback). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen. Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). Robert Gutman's *Mozart: A Cultural Biography* is an important recent addition to the Mozart bibliography (Harcourt Brace Jovanovich/Harvest paperback). "Musical lives," a recent series of readable, compact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback; Berlioz, Beethoven, Debussy, Mahler, Schubert, and Richard Strauss are among the other composers included in this series). Neal Zaslaw's *Mozart's Symphonies: Context, Performance Practice, Reception* provides a detailed survey of Mozart's symphonies (Oxford paperback). Among other books on the composer, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, includes an entry by Cliff Eisen on the symphonies (Schirmer). Robbins Landon also provided a chapter on the Mozart symphonies for *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback). Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the composer's final decade (HarperPerennial paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford).

James Levine has recorded Mozart's *Paris* Symphony with the Vienna Philharmonic (Deutsche Grammophon). Other recordings include Hans Graf's with the Orchestra of the Salzburg Mozarteum (Capriccio), Charles Mackerras's with the Prague Chamber Orchestra (Telarc), Claudio Abbado's with the Berlin Philharmonic (Sony Classical), Sir Thomas Beecham's with the Royal Philharmonic Orchestra (Sony Classical), and, on period instruments, Christopher Hogwood's with the Academy of Ancient Music (Oiseau-Lyre).

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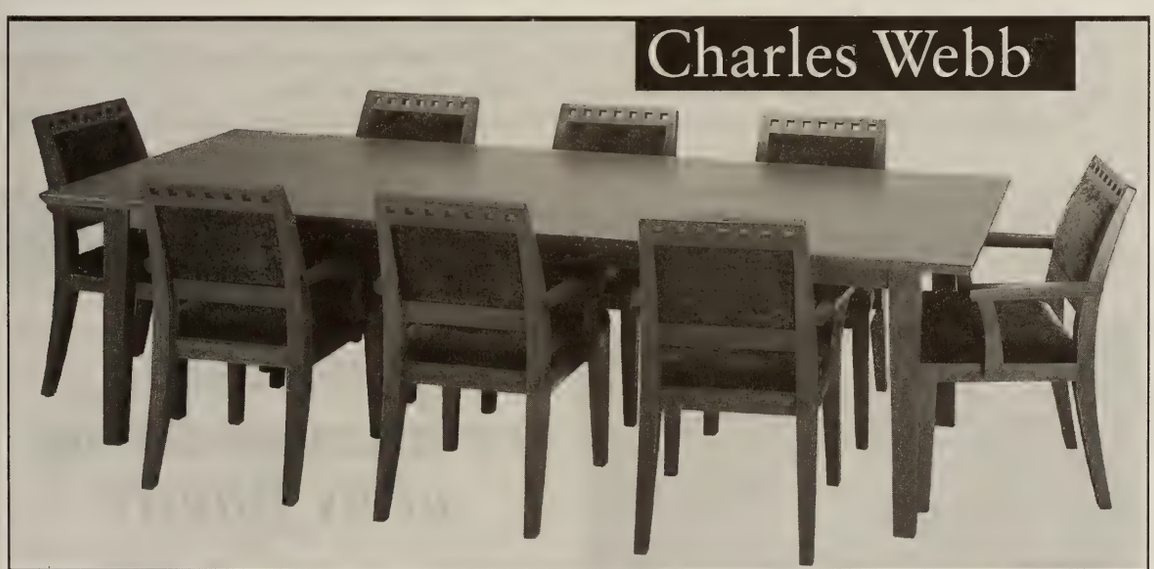
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John Clapham's Dvořák article from the 1980 edition of The New Grove was reprinted in *The New Grove Late Romantic Masters: Bruckner, Brahms, Dvořák, Wolf* (Norton paperback). Clapham is also the author of two books about the composer: *Antonín Dvořák: Musician and Craftsman* (St. Martin's) and the more purely biographical *Antonín Dvořák* (Norton). The article on the composer in the revised edition (2001) of The New Grove is by Klaus Döge. Also of interest are Alec Robertson's *Dvořák* in the Master Musicians series (Littlefield paperback) and Robert Layton's BBC Music Guide on *Dvořák Symphonies & Concertos* (University of Washington paperback). *Dvořák and his World*, edited by Michael Beckerman, draws upon recent research and also includes translations from important Czech sources (Princeton). Otakar Šourek published important source material on Dvořák's life in *Antonín Dvořák: Letters and Reminiscences* (Artia). Michael Steinberg's *The Symphony–A Listener's Guide* includes his program notes on Dvořák's Sixth through Ninth symphonies (Oxford paperback).

James Levine has recorded Dvořák's Symphony No. 8 with the Dresden Staatskapelle (Deutsche Grammophon). Other noteworthy recordings (listed alphabetically by conductor) include Colin Davis's with the Concertgebouw Orchestra of Amsterdam (Philips) or more recently with the London Symphony Orchestra (LSO Live), Christoph von Dohnányi's with the Cleveland Orchestra (London/Decca), Nikolaus Harnoncourt's with the Royal Concertgebouw Orchestra (Teldec), István Kertesz's with the London Symphony Orchestra (London), Rafael Kubelik's with the Berlin Philharmonic (Deutsche Grammophon), Kurt Masur's with the New York Philharmonic (Teldec), Václav Neumann's with the Czech Philharmonic (Supraphon), and George Szell's with the Cleveland Orchestra (Sony "Masterworks Heritage").

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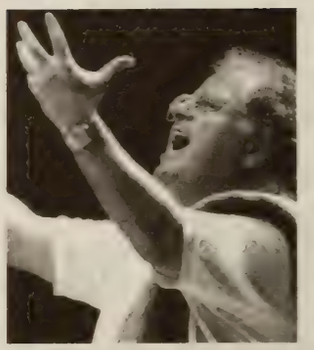
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James Levine



James Levine was named in October 2001 to succeed Seiji Ozawa as Music Director of the Boston Symphony Orchestra. As the fourteenth music director in the BSO's 123-year history, he will be the first American-born conductor in that position. Mr. Levine is currently Music Director Designate of the orchestra; he will become Music Director in 2004-05 for an initial five-year commitment, leading the BSO in approximately twelve weeks of its subscription season as well as three weeks or more at Tanglewood. Mr. Levine will also continue his long association with the Metropolitan Opera.

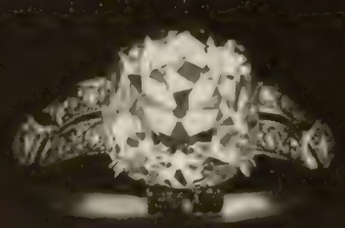
Since his debut at the Met more than 30 years ago, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio*, Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and, just last month, Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of seventy-five different operas at the Met since 1971. During his tenure, the Metropolitan has introduced more than a dozen other works new to its repertoire—among them operas by Handel, Britten, Janáček, Shostakovich, Poulenc, Richard Strauss, Ravel, Glass, Prokofiev, Lehár, Floyd, Busoni, Wolf-Ferrari, and Bolcom—and world premiere commissions from Tobias Picker and Tan Dun are in progress.

This season, Mr. Levine leads 60 performances of eleven works with his Met forces, including the house premiere of *Benvenuto Cellini*, a new production of *Don Giovanni*, and revivals of *Tristan und Isolde*, *Le nozze di Figaro*, *Moses und Aron*, *L'italiana in Algeri*, *Tosca*, and the four operas of Wagner's *Der Ring des Nibelungen*. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded the Young Artist Development Program in 1980, returned Wagner's complete *Ring* to the repertoire (in the first integral cycles in fifty years there) in 1989, and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition.

Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991,

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

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and since then have performed around the world. Their concerts at Carnegie Hall this year include performances of the second Brahms piano concerto with Evgeny Kissin, Schoenberg's *Pelleas und Melisande*, their first collaboration (in music of Ravel and Mahler) with Dimitri Hvorostovsky, and the Berg Violin Concerto with Christian Tetzlaff followed by the Mahler Ninth Symphony to end the season in May. The MET Chamber Ensemble under his direction gives several performances each season at Carnegie's Weill and Zankel Halls, and he is also heard at Carnegie this season at the piano in recital with Matthew Polenzani (in his New York debut recital) and Deborah Voigt (in her Carnegie debut recital), as well as in a special Schubert Liederabend with Renée Fleming, Anne Sofie von Otter, René Pape, and Polenzani.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-1998). He is in his fifth and last season as Chief Conductor of the Munich Philharmonic and has been Music Director since its founding in 2000 of the UBS Verbier Festival Youth Orchestra (which he led last fall on tour in Moscow, Munich, Paris, Lucerne, and Basel in addition to their regular performances in Switzerland in the summer). He is featured together with the Chicago Symphony Orchestra, which he led for twenty seasons as Music Director of the Ravinia Festival, in Disney's *Fantasia 2000*, the long-anticipated sequel to the 1940 classic. The recipient of numerous awards and honorary degrees, Mr. Levine received the National Medal of Arts in 1997 and was a Kennedy Center Honors recipient in 2002.

James Levine made his Boston Symphony debut in April 1972, when he conducted the orchestra in a program of Mozart's Symphony No. 35, *Haffner*, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*; he made his Tanglewood debut that summer, with music of Mozart and Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire including Mozart's Mass in C minor, John Cage's *Atlas eclipticalis*, Mahler's *Das Lied von der Erde* and Symphony No. 3, Haydn's *The Creation*, a program of works by Dvořák, Wuorinen, Ligeti, Mozart, and Schumann, and, in his most recent concerts in January 2003, music of Sessions, Harbison, and Brahms.

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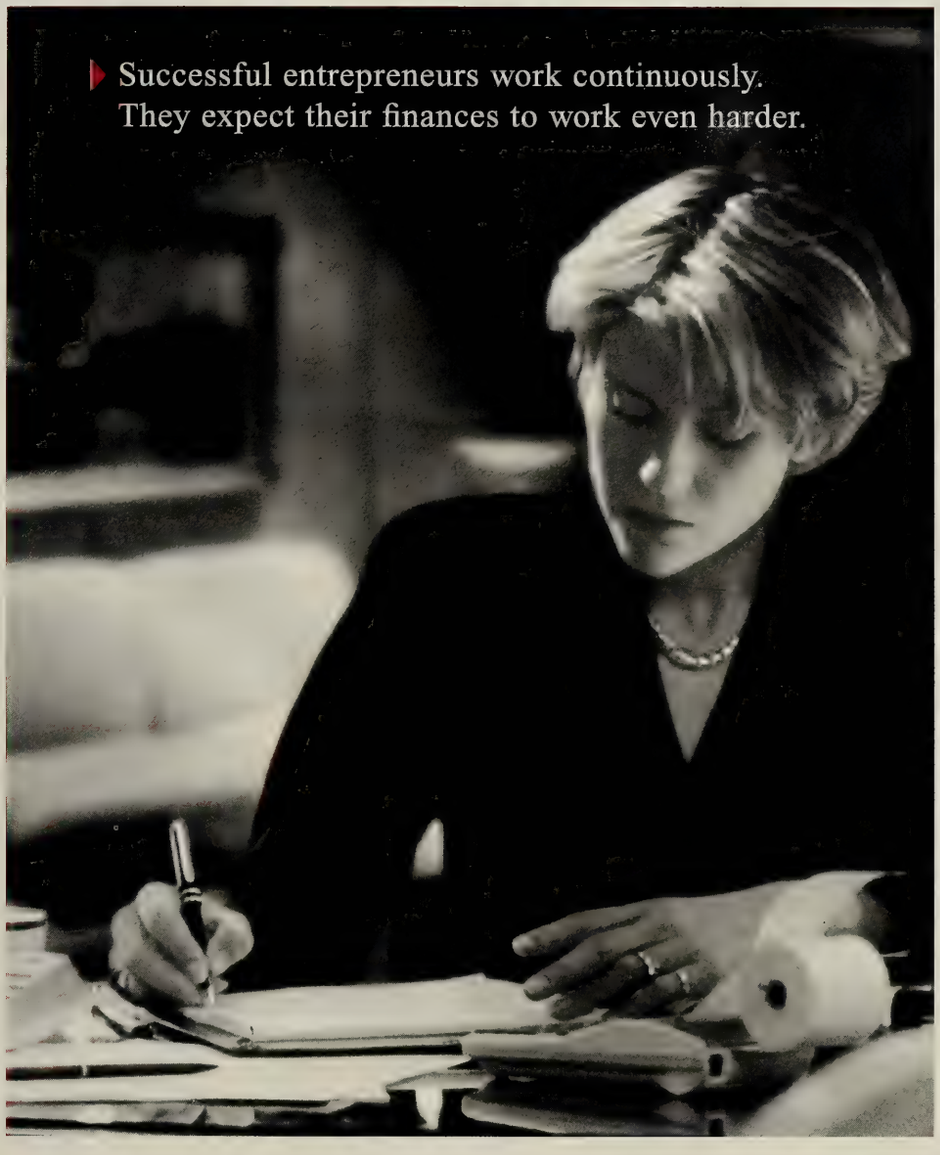
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Larissa Ponomarenko and Yury Yanowsky, Boston Ballet Principal Dancers.
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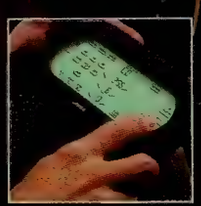
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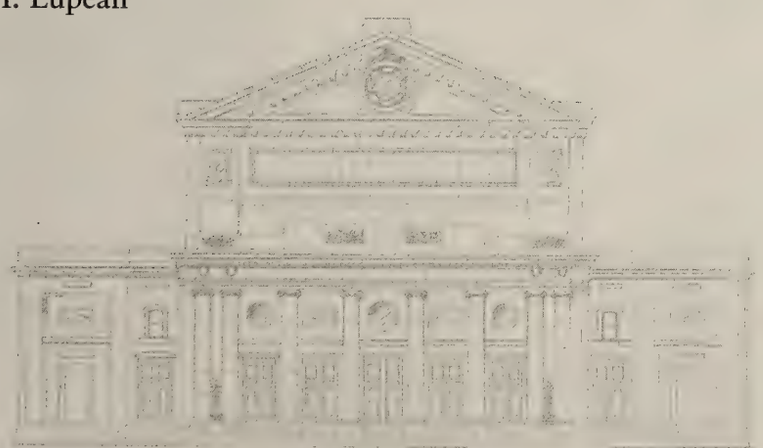
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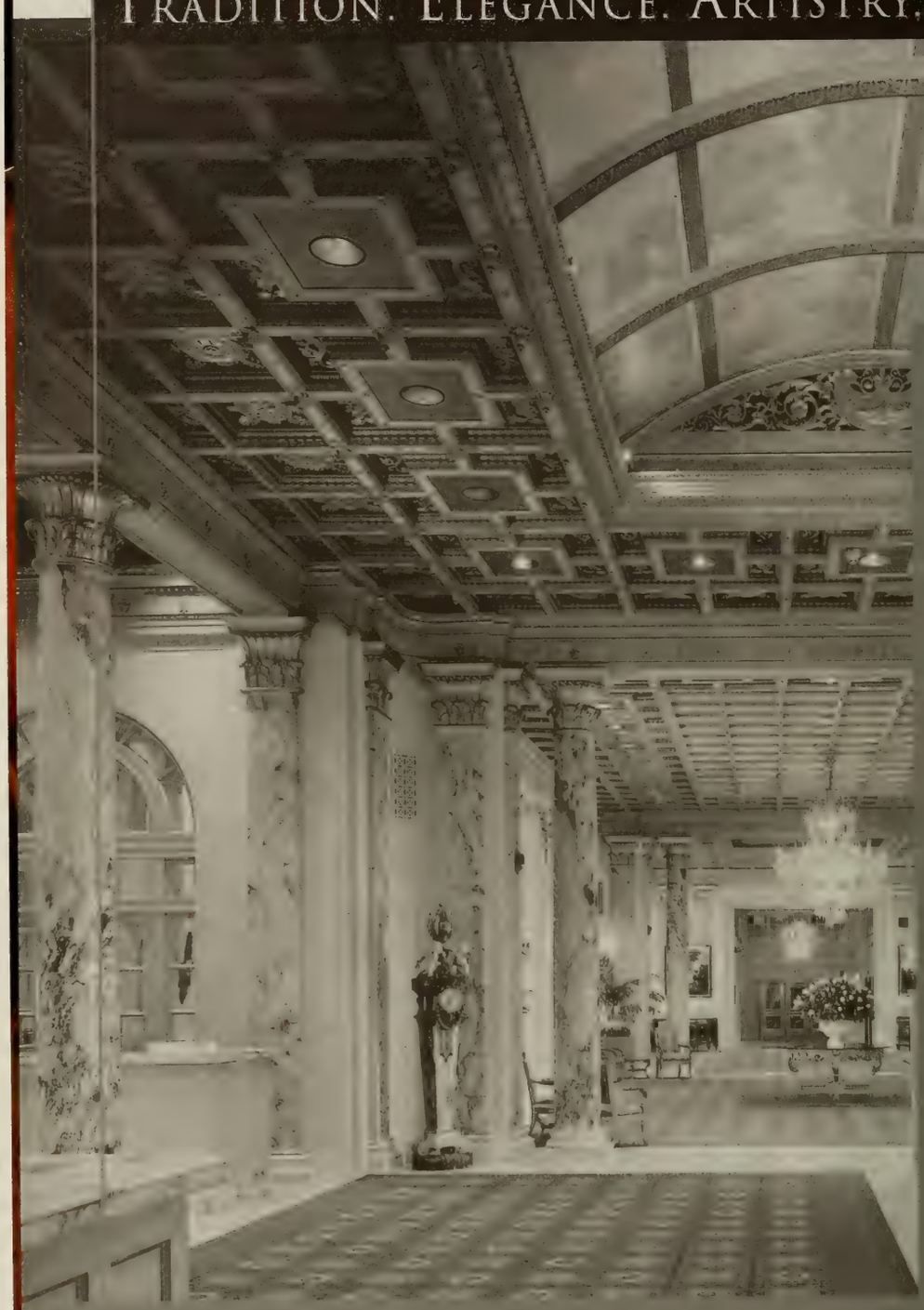
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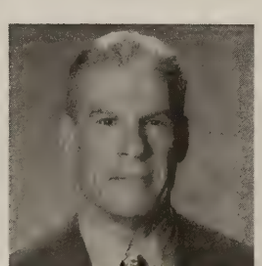
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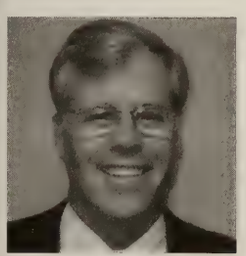
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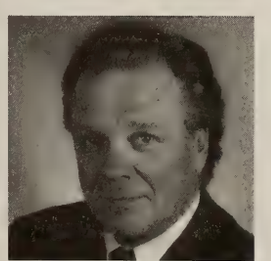
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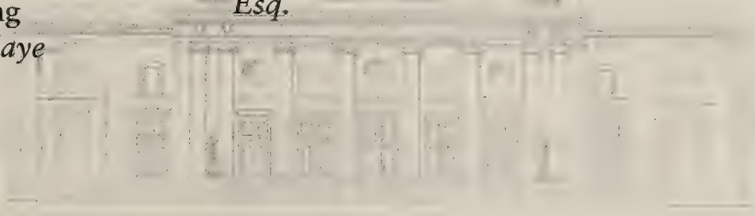
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BOSTON SYMPHONY ORCHESTRA

Youth and Family Concerts

The BSO has been presenting programs to entertain and educate young people since 1888. Each concert includes music selected especially for children. These exciting musical performances are often accompanied by theatrical and visual elements and encourage interaction between the conductor and audience members.



YOUTH CONCERTS

Youth Concerts are geared toward elementary, middle, and high school students. **$10**

April 14 and 16, 10am and 11:50am:
Christopher Wilkins, conductor
April 15, 10am: Christopher Wilkins, conductor

FAMILY CONCERTS

Family Concerts are designed for children ages 5 and up and their families. **Saturdays, $18**

January 24, noon: Keith Lockhart, conductor
April 17, 10am and noon: Christopher Wilkins, conductor

For tickets call (888) 266-1200 or visit www.bso.org.

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Continued on page 66

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The Boston Symphony Orchestra's Corporate Programs Office would like to acknowledge and thank the members of the BSO's Business and Professional Friends Committee who served during the 2002-2003 fiscal year, September 1, 2002, through August 31, 2003. Their efforts were critical to the success of the BSO's outreach to the business community.

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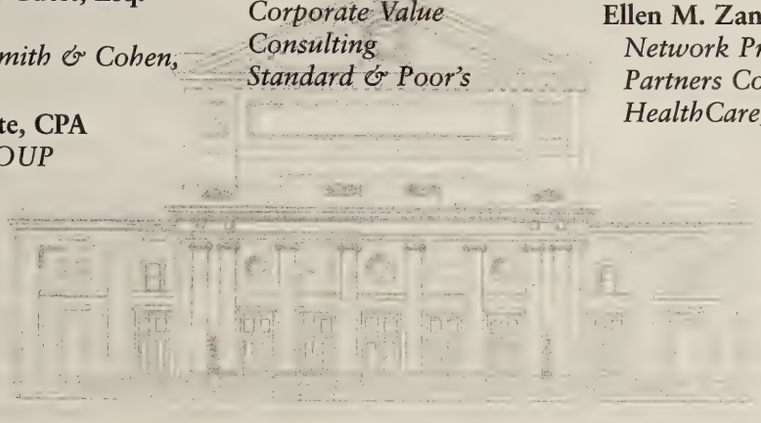
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NEXT PROGRAM. . .

Wednesday, January 21, at 7:30 p.m.
(Open Rehearsal)
Thursday, January 22, at 8
Friday, January 23, at 1:30
Saturday, January 24, at 8

Pre-Concert Talks by Michael Steinberg, former BSO Director of Publications

ANTONIO PAPPANO conducting

DEBUSSY — *Prélude à l'Après-midi d'un faune*

BERG — Violin Concerto
Andante – Allegretto
Allegro – Adagio
GIL SHAHAM

INTERMISSION

SHOSTAKOVICH — Symphony No. 10 in E minor, Opus 93
Moderato
Allegro
Allegretto
Andante – Allegro

Next week, returning guest conductor Antonio Pappano, who is music director of London's Royal Opera, Covent Garden, collaborates with violin soloist Gil Shaham in performances of Alban Berg's extraordinary Violin Concerto (1935), one of the most unique and beautiful violin concertos in the repertoire. Written as a memoriam for a young acquaintance of the composer, the piece achieves an otherworldly spirituality partly through its quotation of a Bach chorale. Shostakovich's Symphony No. 10 was also a response to a death—that of Joseph Stalin in 1953. Written eight years after his Symphony No. 9, Shostakovich's powerful symphony, considered to be one of his finest, seems partly to have been an exorcism of his conflicted personal feelings toward the Soviet leader. The program begins with Debussy's languid, exotic *Prelude to The Afternoon of a Faun.*

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, the talks begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

Wednesday, January 21, at 7:30
(Open Rehearsal)
Thursday 'A'—January 22, 8-10
Friday 'A'—January 23, 1:30-3:30
Saturday 'A'—January 24, 8-10

ANTONIO PAPPANO conducting
GIL SHAHAM, violin

DEBUSSY	*Prelude to The Afternoon of a Faun*
BERG	Violin Concerto
SHOSTAKOVICH	Symphony No. 10

Thursday 'B'—January 29, 8-10
Friday Evening—January 30, 8-10
Saturday 'B'—January 31, 8-10

CHRISTOPH VON DOHNÁNYI
conducting
RADU LUPU, piano

KURTÁG	*Stele*
SCHUMANN	Piano Concerto
BRAHMS	Symphony No. 4

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Sunday, February 1, 3-4:35
(Pre-Concert Talk at 2 p.m.)
Pension Fund Concert (Non-Subscription)

CHRISTOPH VON DOHNÁNYI
conducting
THOMAS HAMPSON, baritone

MOZART	Overture to *The Marriage of Figaro*
MAHLER	*Songs of a Wayfarer*
BRAHMS	Symphony No. 4

Wednesday, February 4, at 7:30
(Open Rehearsal)
Thursday 'D'—February 5, 8-9:45
Friday 'B'—February 6, 1:30-3:15
Saturday 'A'—February 7, 8-9:45
Tuesday 'B'—February 10, 8-9:45

TON KOOPMAN conducting
PIETER WISPELWEY, cello

J.S. BACH	Orchestral Suite No. 1
C.P.E. BACH	Cello Concerto in A, Wq. 172
MENDELSSOHN	Symphony No. 5, *Reformation*

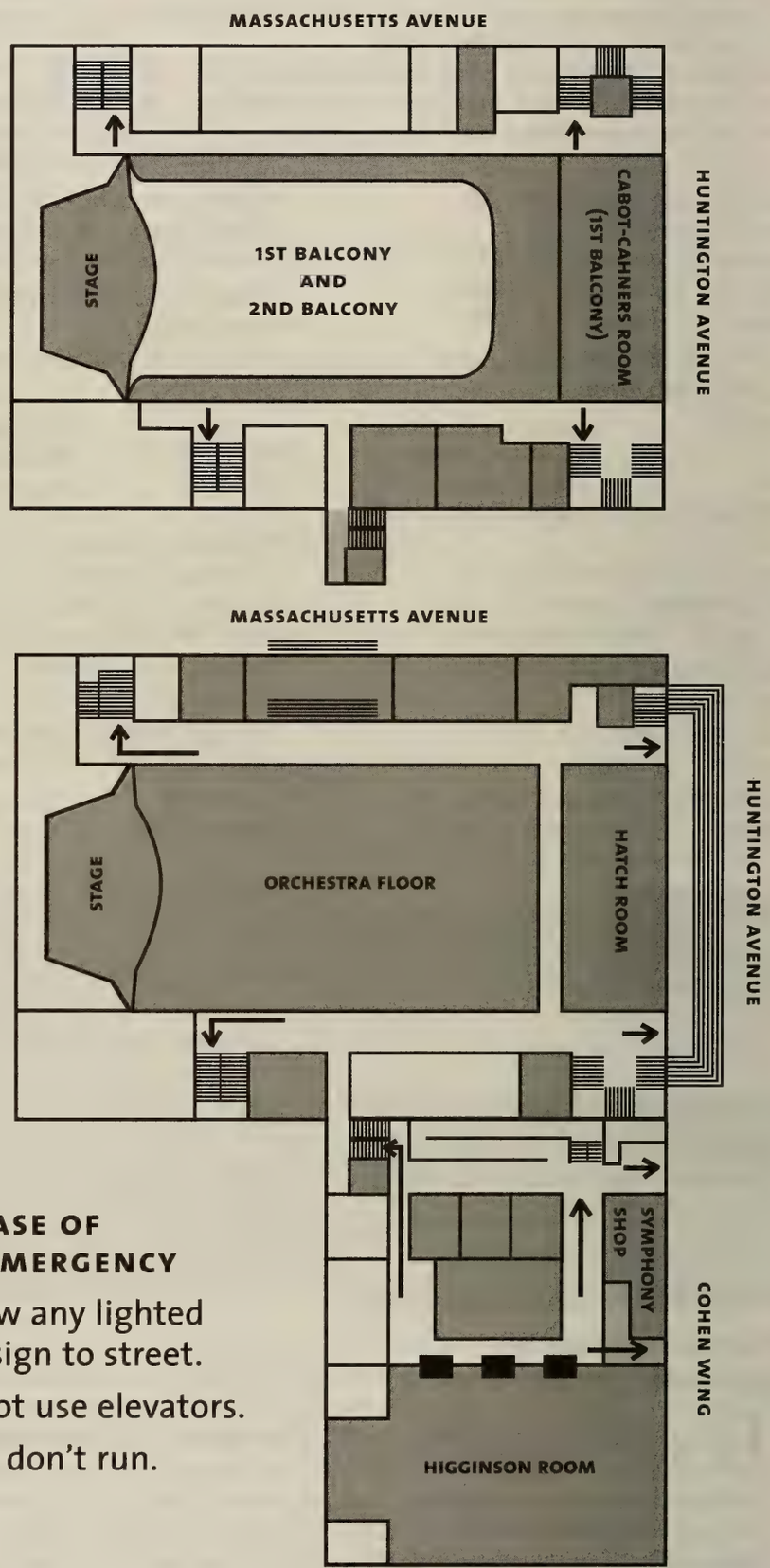
Thursday, February 12, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—February 12, 8-10:10
Friday 'A'—February 13, 1:30-3:40
Saturday 'B'—February 14, 8-10:10

GENNADY ROZHDESTVENSKY
conducting
VIKTORIA POSTNIKOVA, piano

SUK	*A Summer's Tale*, Symphonic poem
MARTINŮ	Piano Concerto No. 4, *Incantation*
DVOŘÁK	Slavonic Dances, Opus 72, Nos. 2, 5, 7, and 8

Programs and artists subject to change.

SYMPHONY HALL EXIT PLAN



IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TTD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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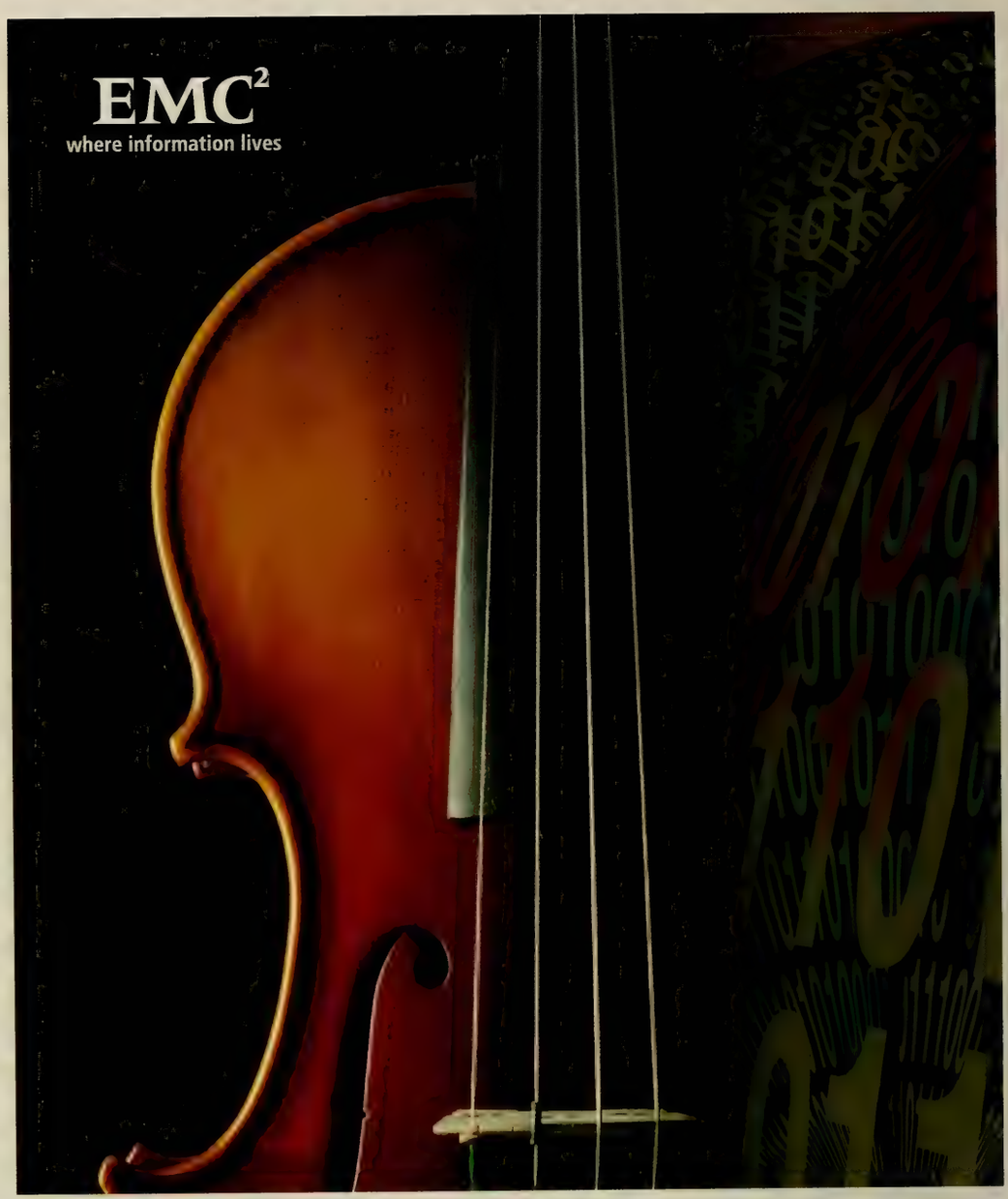
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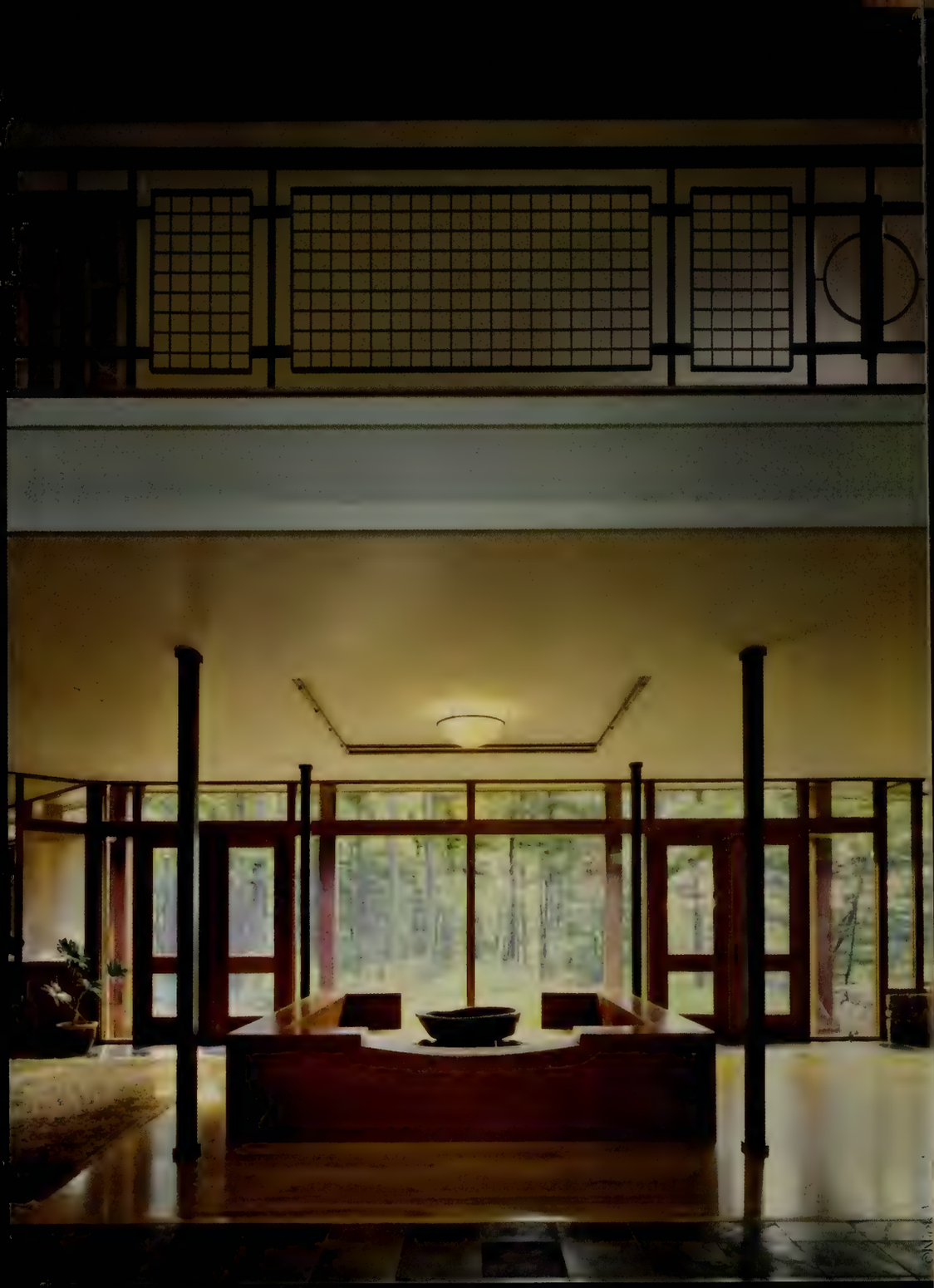
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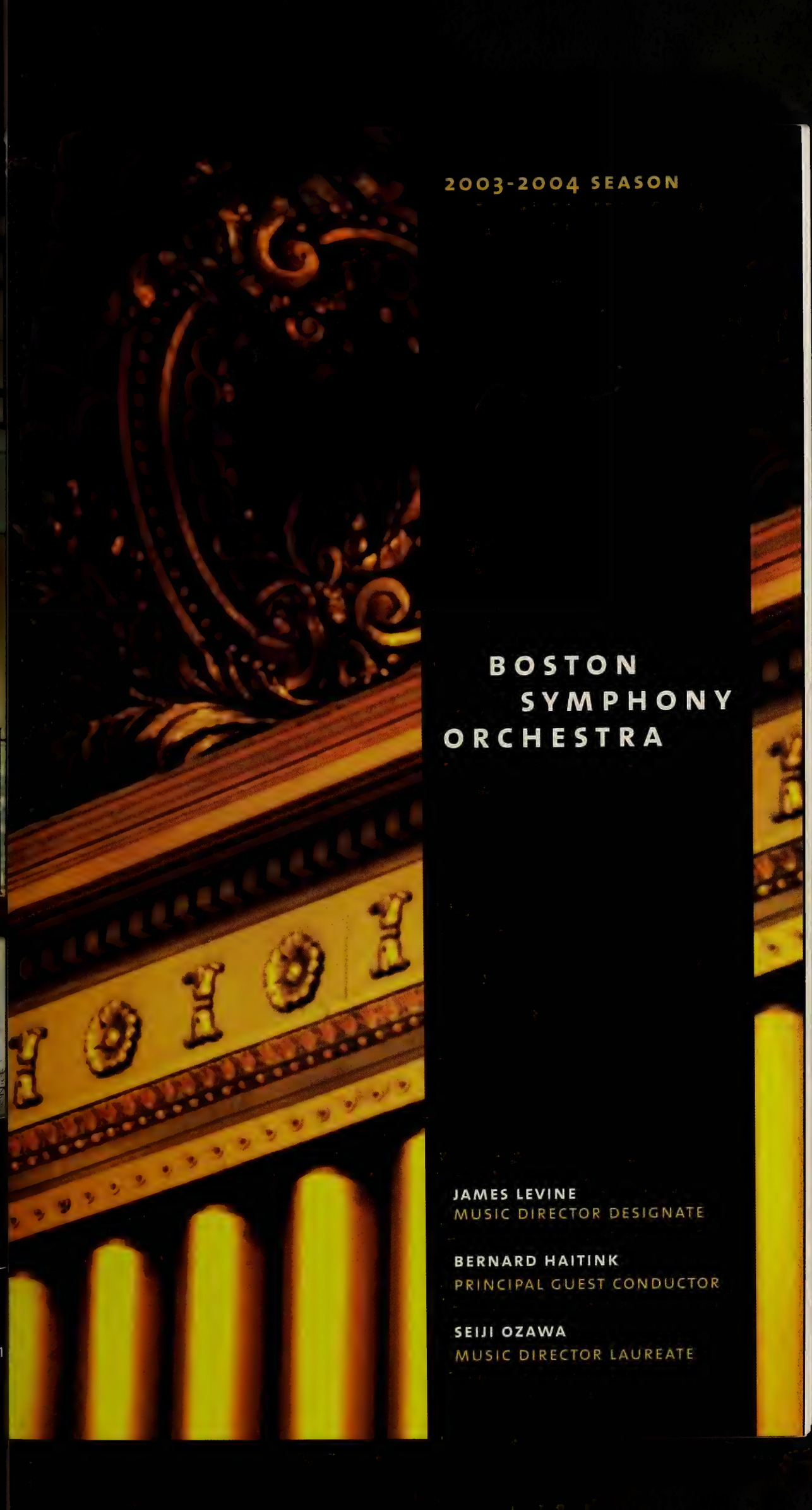
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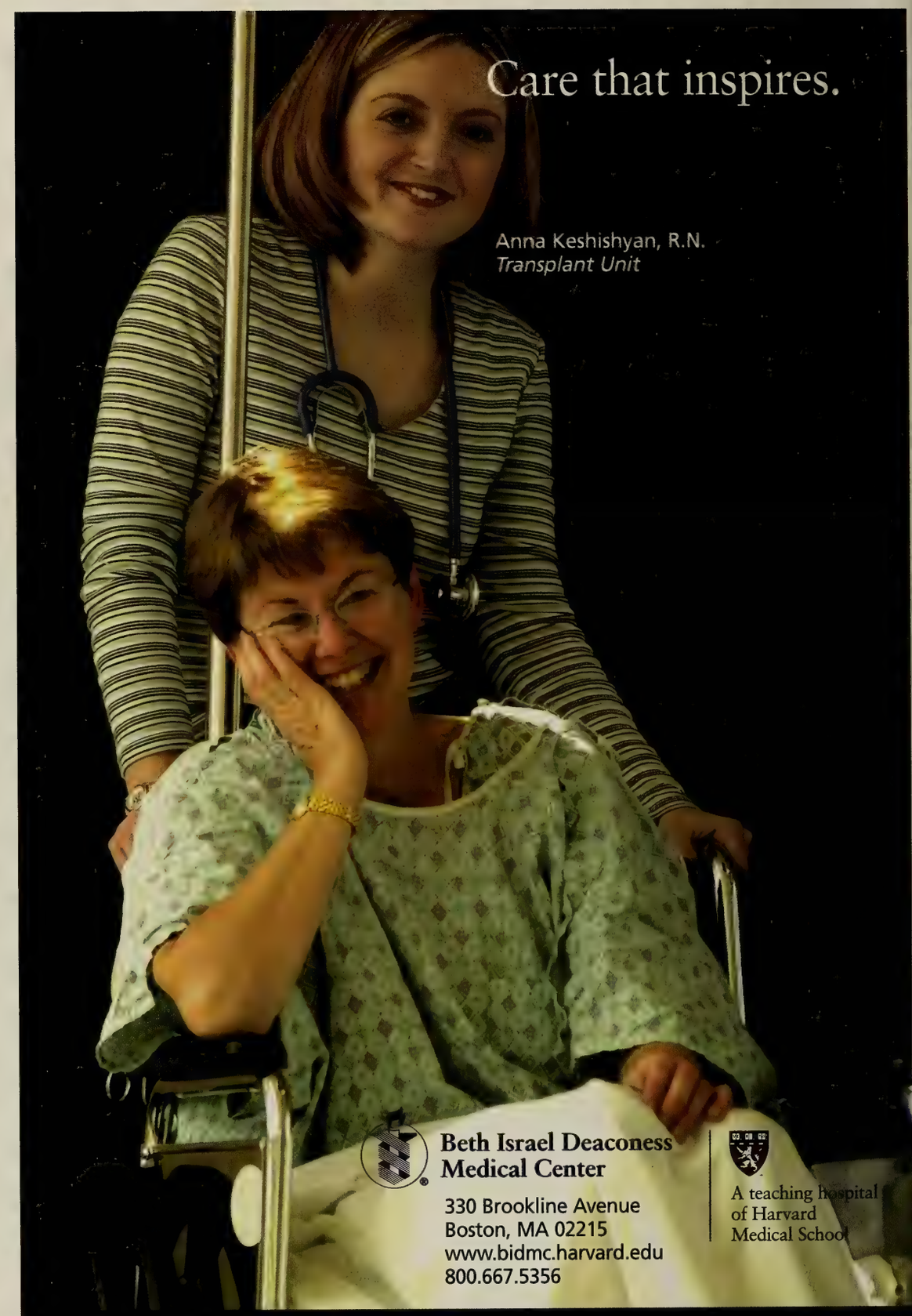
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123rd Season, 2003-2004

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This week's Pre-Concert Talks are given by Michael Steinberg, program annotator of the Boston Symphony Orchestra from 1976 to 1979, and later of the San Francisco Symphony and New York Philharmonic.

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BSO

BSO Pension Fund Concert Features Baritone Thomas Hampson with Christoph von Dohnányi Conducting, Sunday, February 1, at Symphony Hall

The BSO will play a special, non-subscription Pension Fund concert at Symphony Hall on Sunday, February 1, at 3 p.m. The acclaimed American baritone Thomas Hampson will be featured in Mahler's *Songs of a Wayfarer* with former Cleveland Orchestra music director Christoph von Dohnányi leading the BSO in a program also to include the overture to Mozart's *Marriage of Figaro* and the Symphony No. 4 of Johannes Brahms. A half-hour Pre-Concert Talk by BSO Director of Program Publications Marc Mandel will begin at 2 p.m. Tickets from $26 to $86 are available through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org.

Established in 1903, the Boston Symphony Pension Institution is the oldest among the American symphony orchestras. In recent years the Pension Institution has paid nearly $1 million annually to nearly one hundred pensioners or their surviving spouses. Pension Institution income is derived from Pension Fund concerts, and from Open Rehearsals at Symphony Hall and Tanglewood, as well as annual contributions from the Boston Symphony Orchestra, Inc.

Delta Air Lines Becomes Official Airline of the BSO

The BSO is pleased to welcome Delta Air Lines as the Official Airline of the Boston Symphony Orchestra for the 2003-04 through 2005-06 seasons. "In our first year of sponsorship with the BSO, we look forward to an exciting season of astonishing performances from artists around the world," said Vicki Escarra, Executive Vice-President and Chief Marketing Officer, Delta Air Lines. "At Delta, we are committed to supporting the arts, believing that they help us to embrace our differences and enrich our understanding of diverse peoples and cultures." Delta Air Lines' service in Boston dates back to 1933, when Boston-Maine Airways inaugurated service. Now, with more than 60,000 members of the Delta family worldwide, Delta has been a longtime supporter of the greater Boston metropolitan area, at the airport and beyond. With the complete redevelopment of Terminal A at Logan Airport, which is expected to be complete in 2005, Delta customers traveling through Boston will benefit from unprecedented customer-focused technology and services.

BSO Begins Long-Term Sponsor Relationship with Commonwealth Worldwide Chauffeured Transportation

The BSO has just entered into a new, long-term partnership with Commonwealth Worldwide, a world leader in premier corporate and event travel, as the Official Chauffeured Transportation of the Boston Symphony Orchestra. "We are proud to support such a wonderful organization by providing chauffeured transportation for BSO conductors and guest artists throughout the season," said Dawson Rutter, President and CEO, Commonwealth Worldwide Chauffeured Transportation. "The BSO has enhanced the Boston community for 122 years and we are excited to be part of such a rich heritage for many years to come." Founded in Allston, MA, in 1982 with a single Cadillac, Commonwealth has grown to become a worldwide operation, handling corporate clientele with 90 full-time career chauffeurs. Commonwealth has provided its customers with the highest degree of service for more than twenty years and is continually setting new standards for customer service and support.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for

entrance to the building. No reservations are necessary. In addition, group tours—free for student groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance by contacting Paula Ramsdell in the BSAV Office at (617) 638-9391.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend more time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Volunteer Office at (617) 638-9390.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informa-

On Display in Symphony Hall

The history of Symphony Hall and the Boston Symphony Orchestra is documented throughout the public spaces of Symphony Hall in an exhibit that displays hidden treasures from the BSO Archives, bringing to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall, and its grand opening on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the early formation of the orchestra; the Boston Pops; radio and television broadcasting history; and the use of Symphony Hall as a recording venue. The exhibit also explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series, as well as many non-musical activities including political events, travelogues, movie screenings, and a variety of trade shows. Shown at left is a 1900 photograph of pianist Harold Bauer, a frequent soloist with the BSO between 1900 and 1937 (photo by Gessford). At right is a 1936 charcoal drawing by Gerome Brush of Richard Burgin, the BSO's concertmaster from 1920 to 1962.





The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue and Huntington Avenue corridors, and on the first balcony along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

tive half-hour talks include taped examples from the music being performed. This week, former BSO Director of Publications Michael Steinberg discusses music of Debussy, Berg, and Shostakovich. In the weeks ahead, Helen Greenwald of the New England Conservatory discusses Kurtág, Schumann, and Brahms (January 29-31) and Jessie Ann Owens of Brandeis University discusses J.S. Bach, C.P.E. Bach, and Mendelssohn (February 4-10). This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

BSO Members in Concert

Ronald Knudsen leads the New Philharmonia Orchestra in a "Family Discovery" program on Sunday, January 25, at 1:30 p.m. at the Sorenson Center, Babson College. This fun-filled afternoon, entitled "Twinkle, Twinkle," centers around the children's song of that name, with special performances by students from the Suzuki School of Newton. Tickets are $12, with discounts for students, seniors, and families.

BSO principal trombone Ronald Barron is featured in a free Boston University faculty recital, "An Evening From the 18th Century," on Monday, January 26, at 8 p.m. at Boston University's Tsai Center, 685 Commonwealth Avenue. The program includes music of Albinoni, Albrechtsberger, Michael Haydn, and Wagenseil. Joining Mr. Barron are alto trombonist Darren Acosta, BSO principal horn James Sommerville, and the All-Star 18th Century Pick-up Orchestra (made of BSO members and freelancers) led by Alain Trudel. For more information call (617) 353-3341.

BSO violist Michael Zaretsky performs a free Boston University Faculty Concert with guest pianist Xak Bjerken on Wednesday, January 28, at 8 p.m. at BU's Tsai Performance Center, 685 Commonwealth Avenue. The program includes Schubert's *Arpeggione* Sonata, D.821, Brahms's Viola Sonata in E-flat, Opus 120, No. 2, Hindemith's Sonata in F for viola and piano, Opus 11, No. 4, and the world premiere of Jakov Jakoulov's *Cantus Firmus* for viola and piano. For more information visit www.bu.edu/tsai/ or call (617) 353-8725.

Ronald Knudsen leads the New Philharmonia Orchestra on Saturday, February 7, at 8 p.m., at the Sorenson Center, Babson College. Pianist Jonathan Bass is featured in Dohnányi's *Variations on a Nursery Song*, on a program with Tchaikovsky's Suite No. 3. Tickets are $20, with discounts for students and seniors. For more information call (617) 527-9717 or visit www.newphil.org.

C.P.E. Bach Exhibit at Symphony Hall

In conjunction with the BSO's upcoming performances of Carl Philipp Emanuel Bach's Cello Concerto in A, Wq. 172, February 5-10 with soloist Pieter Wispelwey and conductor Ton Koopman, a special exhibit on the composer will be on display at Symphony Hall from February 4-10. Celebrating C.P.E. Bach's significance as a bridge between the Baroque and Classical idioms, the exhibit will feature rare manuscript and printed materials on loan from the Eda Kuhn Loeb Music Library at Harvard University and will be mounted in the Massachusetts Avenue corridor.

Lecture & Master Classes with Ton Koopman and Pieter Wispelwey

Also in conjunction with the BSO's performances of C.P.E. Bach's A major cello concerto, conductor Ton Koopman and cellist Pieter Wispelwey will feature in Illustrated Lecture & Master Class events at Paine Hall, Harvard University, presented by the Cambridge Society for Early Music. Mr. Koopman will lead a master class for conductors with the Harvard Baroque Chamber Orchestra on Monday, February 2, at 7 p.m. Mr. Wispelwey will participate in a workshop for cellists on Monday, February 9, at 7 p.m. Both events are open to the public. Tickets are $10 adults ($5 seniors and students).

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert. Please note, too, that ticket refunds will only be offered for concerts that are cancelled.



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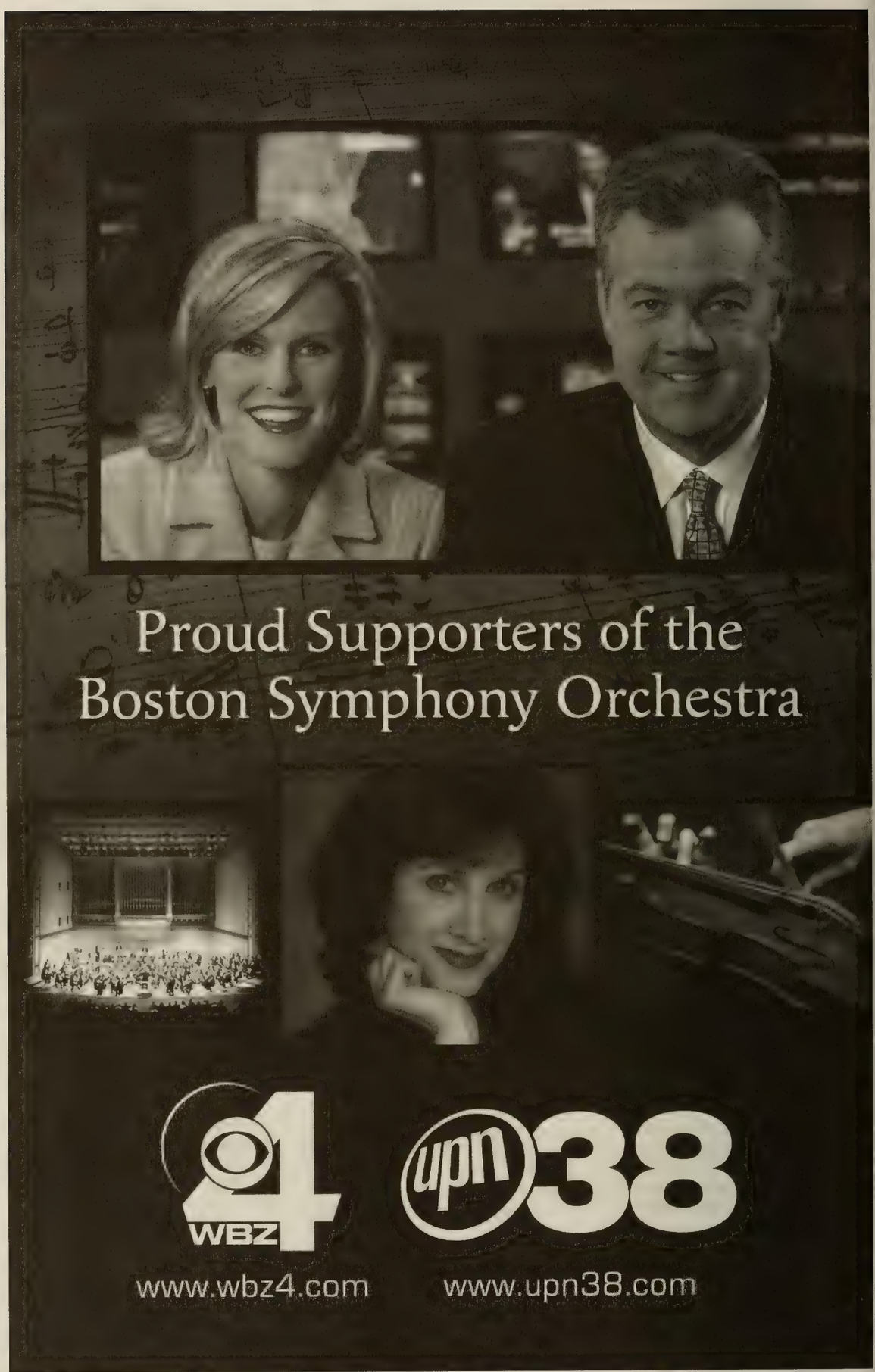
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Casts of Character: The Symphony Statues

by Caroline Taylor

This essay is taken from "Symphony Hall: The First 100 Years," a large-format book including photographs, commentary, and essays tracing the more than hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, "Symphony Hall: The First 100 Years" is available in the Symphony Shop.

Stare out into the vastness of an empty Symphony Hall. Who stares back? A satyr—a dancing one—as well as Sophocles, Euripides, Demosthenes, and Apollo.

These "casts of character" are among the sixteen mythological deities and legendary figures of antiquity who continually survey Symphony Hall. Striking elegantly languid poses from their second-balcony niches, they surely have the best "seats" in the house. These statues—all plaster casts of Old World originals—have been ensconced in their niches since the early 1900s, when a generous group of Symphony Friends selected and donated them to the hall.



Apollo Belvedere (Rome)

The idea for the statues originated with the hall's architects, McKim, Mead & White, and its acoustical adviser, Wallace Clement Sabine. Sabine saw the statuary as the solution to two problems confronting them at the time: the beautiful casts could embellish large wall surfaces in the hall while providing places where acoustical adjustments could be made. If the hall's acoustics needed to be altered, fabric or felt could be placed behind the statues without disturbing the decor. As it turned out, Symphony Hall was so masterfully designed that it was never necessary to change the acoustics in a significant way.

Florence Wolsky, although semi-retired, is a member of the Museum of Fine Arts Ancient Arts Department and one of the original Symphony Hall tour guides. Mrs. Wolsky has thoroughly researched the statues and their history. After more than thirty years of familiarity, her passion and affection for them remain undimmed.

The use of reproductions, explains Mrs. Wolsky, was extremely popular in the nineteenth century. At the Paris Exposition of 1867, a resolution was passed that everyone in the world had the right to be exposed to quality reproductions of the great statues of Greece and Rome.

Mrs. Wolsky explains: "There were very strong feelings of cultural uplift at the time, much the same feeling that was behind Major Higginson's impulse to found the Boston Symphony after he had traveled to Europe, had heard the great symphonies there, and seen the great art. People in Boston had a strong desire to bring great art to this country, since they believed it brought out the noblest instincts in man, and therefore created a better democracy.

"Since most Greek sculpture was rendered in bronze, not marble, most statuary was melted down. The Romans, however, adored Greek sculpture and made numerous copies, in marble, of Greek statues, which have survived."

Roman marbles, like their Greek predecessors, were rarely available for purchase. As a result, American specialists like Pietro Caproni and his brother—whose studios were at the corner of Washington and Newcomb streets in Roxbury—traveled to Europe, copying the originals with precision, grace, and plaster.

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According to Mrs. Wolsky, the actual selection of the Caproni plaster casts was entrusted to Mrs. John W. Elliot and a committee of about two hundred Friends of Symphony. The group pored over the Caproni brothers' catalogues, eventually choosing the sixteen statues now in the hall.

These statues were an appropriate addition to the neoclassical design of Symphony Hall, since the ancient Romans often decorated their odeons or theaters with such objects of art. The Caproni casts were not in place for the hall's opening concert, but were added one at a time as they emerged from the Caproni studios.



Apollo Citharoedus (Rome)

These statues, in Mrs. Wolsky's opinion, may well have been chosen with an eye toward beauty, as well as for their relevance to music, art, literature, and oratory. Two of the statues depict Apollo, the god of music and poetry. The first—set second from the right as you face the stage—is known as Apollo Citharoedus (pictured at right). Copied from the original in the Palazzo dei Conservatori in Rome and based on a Greek statue from about 430 B.C., it shows Apollo in the long robes of a musician. He is accompanying his songs and poetry on a cithara, an instrument similar to a lyre he is credited with inventing. On his head is a laurel wreath—the symbol of triumph in Greece and Rome—which was given to victors in the games and contests sacred to Apollo.

The second statue of Apollo—to the right, as you face the back of the hall—is the Apollo Belvedere (pictured on page 11), credited for generations as the highest ideal of male beauty. The original, in the Vatican Museum, is thought to be a Roman copy of a fourth-century B.C. work by Leochares, the court sculptor to Alexander the Great. Here, Apollo is shown as a divine hero, wearing a chlamys, or short cloak, and holding a bow in his left hand. A spray of the sacred laurel plant may once have rested in his other hand. A creature of earth and the underworld, the snake, is coiled around the tree stump, symbolizing Apollo's role as a god of prophecy.



Diana of Versailles (Paris)

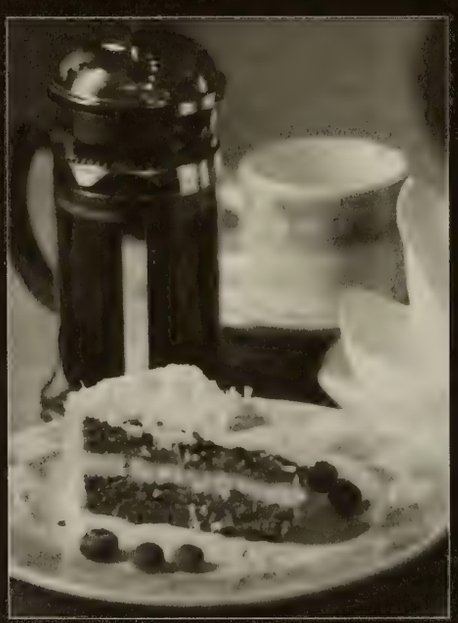
To the left of this statue stands Diana of Versailles (pictured left), currently in the Louvre and also a copy of a fourth-century B.C. work by Leochares. Diana—known to the Greeks as Artemis, goddess of the chase and the forests—is shown here in the woods, flanked by a small stag. Wearing her hunting costume, a short tunic, she once readied a bow in her left hand. Like her brother Apollo, Diana was a musician who often led her choir of muses and graces at Delphi on returning from the hunt.

Three statues represent satyrs, or fauns—mythological creatures human in form, with the ears and tail of a goat. Satyrs were followers of Dionysus, the god of drama and music. The first satyr—first to the right, as you face the stage—has the infant Bacchus, or Dionysus, riding on his shoulders, grasping a bunch of grapes. The

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satyr holds a pair of cymbals. On the stump beside him is a panther skin, sacred to Dionysus, as well as Pan-pipes, grapes, and vine leaves.

The second satyr—fourth on the right, facing the stage—is known as The Dancing Faun. The original is currently in the Villa Borghese in Rome. This satyr, older and bearded, plays the cymbals while dancing, as he would in a procession honoring Dionysus. Another panther skin is draped on the stump behind him, his body twisted in the vigorous "contrapposto" typical of late Hellenistic art.

The third satyr—first on the left, as you face the stage—originated with Praxiteles, one of the three greatest sculptors of the fourth century B.C. As Mrs. Wolsky points out, Praxiteles was a virtuoso in stone sculpture and gave marble a translucent, soft surface that conveys the impression of human skin. A marvelous example of the characteristic grace of a Praxitelean statue, this one shows a languid, dreamy satyr leaning against a tree stump. It is often called The Marble Faun, from the book by Nathaniel Hawthorne it reportedly inspired.



Seated Anacreon (Copenhagen)

Also represented in Symphony Hall are Demosthenes (fifth from the right as you face the stage); two statues of the Greek poet Anacreon (sixth from the right and sixth from the left, the former—the "Seated Anacreon"—shown here); Euripides (seventh from the right); Hermes (third from the left); Athena (fourth from the left); Sophocles (fifth from the left); and the Greek orator Aeschines (seventh from the left).

One statue that has an indirect connection to the arts, at best, is that of the Amazon (second from the left), thought to be a copy of a work by Polycleitus from the fifth century B.C. The Amazon was probably chosen since it is one of the most famous statues of antiquity. Amazons were followers of the musician Diana. Mrs. Wolsky suspects that there may have been a desire to represent another woman in the statuary, in addition to Diana, Athena, and the so-called Woman from Herculaneum (third from the right), one of the statues buried by the eruption of Mount Vesuvius in 79 A.D. and listed in an old Caproni catalogue as Mnemosyne, Mother of the Muses.

As beautiful as they are, the statues of Symphony Hall have not always been hailed as

List of Casts in Symphony Hall

As you face the stage, the casts on the right, beginning with the one nearest the stage, are:

Faun with Infant Bacchus (Naples)
Apollo Citharoedus (Rome)
Girl of Herculaneum (Dresden)
Dancing Faun (Rome)
Demosthenes (Rome)
Seated Anacreon (Copenhagen)
Euripedes (Rome)
Diana of Versailles (Paris)

The casts on the left, beginning from nearest the stage, are:

Resting Satyr of Praxiteles (Rome)
Amazon (Berlin)
Hermes Logios (Paris)
Lemnian Athena (Dresden; head in Bologna)
Sophocles (Rome)
Standing Anacreon (Copenhagen)
Aeschines (Naples)
Apollo Belvedere (Rome)

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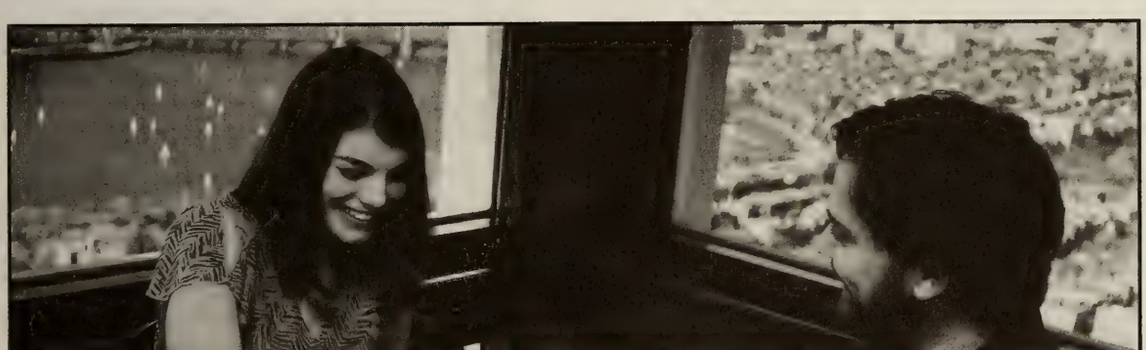
noble additions to the architecture. Since their installation, letters and comments have been registered from concertgoers concerned with the statues' state of dishabille. As recently as 1947, one gentleman wrote to the former board president Henry B. Cabot:

> I dare say no two cocktail bars in Boston are as seductive a medium and raise so much havoc with virgins as does Symphony Hall by means of its suggestive display of male privates.... Symphony Hall is one of the remaining symbols of Boston culture. Let us keep it serene. I do not know how art would be affected if the privates on the statues should be covered. All these figures have some sort of scarf about the shoulders, might it not be brought down lower?

Responded Mr. Cabot:

> I am afraid that were we to take your advice, somebody might quote to us a stanza from the old rhyme by Anthony Comstock which, as I remember, is:
>
> So keep your temper, Anthony.
> Don't mind the people's roars.
> We'll drape the tables' dainty legs
> In cotton flannel drawers.
> We'll cover all those nudities
> That your pure nature fret,
> And put a bustle on the nag
> To hide her red rosette.

Caroline Taylor has been on the staff of the Boston Symphony Orchestra for more than twenty years.



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Hello, I Must Be Changing

Our lives change constantly. We never know with precision what we will face tomorrow. So when tomorrow comes, we have to be ready to confront the need for a new approach openly, creatively, and willingly. If we are stuck and cannot respond, determined to hold onto yesterday's solutions, we are in trouble.

How can we make certain that the future leaders of our country will be able to manage a changing world successfully? How do we help students develop both the skill and the inner strength to be fluent, indeed inspired, in the task of evaluation, response, and innovation?

When we are teaching adolescent girls about change, we do not have to create clever lessons based on simulations and change models. The curriculum is constantly present, staring girls in the face. Ready or not, their bodies, minds, emotions, relationships, and ideas shift dramatically and daily.

So, change for adolescents is a certainty. How well they do it, though, is another matter. Both ends and means are important. On the one hand is the goal of becoming a healthy, effective person, but on the other is the quality of the change process itself. It is the way in which the challenges of adolescence are met that forms the underlying pattern of adult coping skills.

Kurt Lewin, a founder of modern social psychology, identifies three phases in change cycles that are analogous to the phases through which a girl travels as she says goodbye to the child she used to be and begins to form the young woman she will become. There is a time of unfreezing, then changing, and finally a girl resets.

The pre-teen girl knows herself well. Hello Kitty, butterfly clips, and Beanie Babies define her world. Then, one morning, it's over. What made sense for so long doesn't anymore. A girl is beginning to let go of the younger child, a friend she knew well.

The growing girl will, at this point, change everything from friendships to her mind as she tries on different roles for size and fit. Gathering data on what to incorporate into her emerging young-woman vision, she scans the horizon for role models. Joan of Arc? Britney Spears? Aunt Nancy? And what about her life's work? Biochemist? Poet? Entrepreneur?

She may announce her career choice to the world at lunch only to change her mind by dinner. In the right environment, though, she will have the feeling that she is searching, not being whimsical or silly. She learns then that change is a part of life, not a threat to it. She sees that she is doing important work, not just pretending. Changing is difficult and best done in a confident community. Surrounded by steady and wise adults, a girl is reassured that her own inner testing and doubt do not shake the foundations of the community around her.

Finally, a girl begins to reset, that is, she begins to integrate her new ideas and perspectives into a new self-concept. Teachers everywhere are familiar with this phenomenon, which is why we are not surprised to notice, in about January every year, that seniors suddenly seem grown up and ready to leave, distinctly more mature than ever before. High school has served its purpose. Girls are ready to take their new selves into the world.

The emergence of a new grown-up persona is only part of the success. Secure in what she has accomplished, a girl now knows that she can manage change with resolve. She has found a creative style. She will approach other challenges purposefully. Most importantly, she will embrace change, her life-long companion, with the confidence that only early success can bring.

How can we make certain that the future leaders of our country will be able to manage a changing world successfully? Encourage them to take healthy risks, be there to listen, share coping strategies, and express certainty about their ability to succeed. From this secure base, they will sense that life is about growth, not defensive posturing. They will trust that the sky is not falling when hard times come along. If we, the adults in girls' lives, have patience for the journey and reverence for the process, girls will become the courageous innovators our world needs them to be.

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Claude Debussy
Prélude à l'Après-midi d'un faune



Achille-Claude Debussy was born at St. Germain-en-Laye, Department of Seine-et-Oise, France, on August 22, 1862, and died in Paris on March 25, 1918. He began composing his Prélude à l'Après-midi d'un faune *(*Prelude to The Afternoon of a Faun*) in 1892 and completed the full score on October 23, 1894. The first performances took place on December 22 and 23 that year at concerts of the Société Nationale de Musique under the direction of Swiss conductor Gustave Doret. The first United States performance was given by Georges Longy with the Boston Orchestral Club on April 1, 1902. Wilhelm Gericke conducted the first Boston Symphony performances on December 30 and 31, 1904, subsequent BSO performances being led by Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Paul Paray, Bruno Walter, Leonard Bernstein, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Eugene Ormandy, Michael Tilson Thomas, Seiji Ozawa, Bernard Haitink (the most recent Tanglewood performance, on August 17, 2001, followed by performances in London and Lucerne as part of the orchestra's most recent European tour), and André Previn (the most recent subscription performances, in March 2002). The score calls for three flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two harps, antique cymbals, and strings.*

Though the critics were divided in their response to Debussy's *Prélude à l'Après-midi d'un faune* following its premiere on December 22, 1894, by the Société Nationale de Musique in Paris under the direction of Swiss conductor Gustave Doret, the audience's reaction was unequivocal: the piece was encored. The occasion was Debussy's first great triumph, and the *Faun* remains, along with *La Mer* (1903-05), one of the composer's best-known and most popular works for orchestra. In fact, with his Prelude, Debussy established himself as a composer for orchestra not just with the membership of the Society: a repeat performance of the entire program was given the day after the premiere, with the Society's doors opened for the first time to the general public.

There is evidence to suggest that Debussy's Prelude represents the end product of what was originally planned as a score of incidental music to accompany a reading, or perhaps even a dramatized staging, of the poet Stéphane Mallarmé's eclogue, *L'Après-midi d'un faune*. Debussy began his work in 1892 and completed the full score on October 23, 1894. During the period of composition, the work was announced in both Paris and Brussels as *Prélude, Interludes et Paraphrase finale pour l'Après-midi d'un faune*, but there is no evidence at present to suggest that anything but the Prelude ever came near finished form. Before the premiere, the conductor Doret spent hours going over the score with the composer; Debussy made changes until virtually the last moment, and it was reported that at the first performance, "the horns were appalling, and the rest of the orchestra were hardly much better." But nothing about the performance seems to have diminished the work's success.

Though the first printed edition of Mallarmé's poem dates from 1876, *L'Après-midi d'un faune* in fact went through various stages, being conceived originally as an *Intermède héroïque*. A draft from the summer of 1865, entitled *Monologue du Faune*, took the form of a theatrical scene for a narrator with actors performing in mime, and even as late as 1891 a list of Mallarmé's works characterized *L'Aprés-midi d'un faune* as being "for reading or for the stage." Mallarmé himself at various times described his conception as "definitely theatrical," as representing "not a work that may conceivably be given in the theater" but one that "demands the theater." With this in mind, it is not



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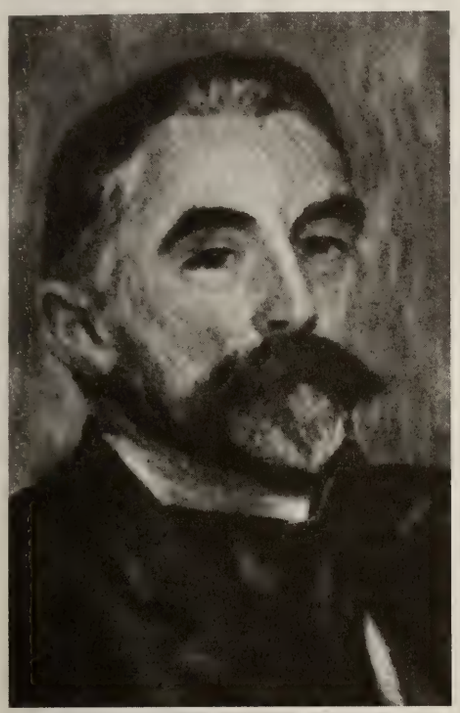
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surprising that Debussy, who already knew Mallarmé quite well by 1892 and was a close enough member of the poet's circle to be among those first notified of Mallarmé's death in 1898, would originally have thought to write a score of incidental music. And that the sense of the poetry might one day lend itself to musical expression was in fact foreshadowed by Mallarmé himself, who wrote of his early *Intermède*, "What is frightening is that all these impressions are required to be woven together as in a symphony...." Following Mallarmé's first hearing of the music, at Debussy's apartment, and on which occasion the composer played the score at the piano, the poet commented, "I didn't expect anything like this! This music prolongs the emotion of my poem, and sets its scene more vividly than color."



A portrait of Stéphane Mallarmé by Renoir

The history of Mallarmé's poem is treated in considerable detail in Edward Lockspeiser's crucial biography, *Debussy: His Life and Mind*. Lockspeiser points out that by the final version of Mallarmé's poem, which takes as its overt subject "a faun dreaming of the conquest of nymphs," transitions between dream and reality had become more ambiguous, with imagery more subtle than the boldly erotic content of earlier stages. The poem plays not only with the distinctions between dream and reality, between sleep and waking awareness, but also with those between consciousness and unconsciousness, between desire and artistic vision. Indeed, in its more literal rendering of Mallarmé's subject matter and imagery, Vaslav Nijinsky's 1912 choreography to Debussy's score, first performed in Paris by Serge Diaghilev's Ballets Russes on May 29 that year with Nijinsky as the faun, scandalized audiences when it crossed the line between artistic allusion and masturbatory fantasy (aside from the fact that the stylized poses of the dancers were generally deemed inappropriate to the fluidity of the musical discourse).

Debussy's orchestra here is not especially large. It should be noted, however, that while trumpets, trombones, and timpani are entirely absent, the wind section, with its third flute and English horn, is a source for particularly rich sonorities. In his *History of Orchestration* (1925), Adam Carse already highlighted what made Debussy's Prelude so innovative for its time, not just in its treatment of the orchestra, but also in its approach to harmony and musical structure: "Such a word as *tutti* is hardly usable in connection with orchestration which, like Debussy's, speaks with a hushed voice in delicately varied and subtly blended tone-colours, and often with intentionally blurred outlines."

Nowadays, when listeners may respond to the opening flute solo by sinking back into their seats with complacent familiarity, any fresh look at Debussy's score is obliged to reveal its boldly imagined instrumental hues as if it were a newly restored painting. Immediately following that opening melody, suggested by the indolent flute-playing of Mallarmé's faun, glissandos in the harp and distant, evocative horncalls conjure a dreamlike woodland atmosphere heightened by Debussy's avoidance of clearcut harmonies: an atmosphere to which the colors of rustling strings, cascading woodwinds, blossoming outbursts from the full orchestra, and, near the magical close, antique cymbals, all prove themselves ideally suited.

—Marc Mandel

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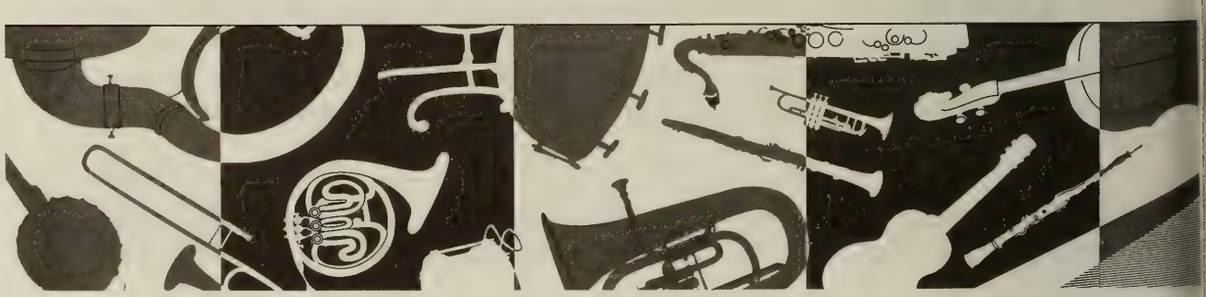
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Alban Berg
Violin Concerto



Albano Maria Johannes Berg was born on February 9, 1885, in Vienna and died there on December 24, 1935. He wrote the Violin Concerto, his last completed work, in the spring and summer of 1935, finishing the composition on July 15 and concluding the orchestration on August 12. Louis Krasner, who had commissioned the concerto from Berg, gave the first performance on April 19, 1936, in Barcelona at a festival of the International Society for Contemporary Music; Hermann Scherchen conducted the Orquestra Pau Casals. Krasner, who made the work known all over Europe and America, introduced it in the United States at concerts of the Boston Symphony Orchestra on March 5 and 6, 1937, with Serge Koussevitzky conducting. It has also been played at the orchestra's concerts by Isaac Stern (Charles Munch conducting), George Zazofsky (Erich Leinsdorf conducting), Arthur Grumiaux (Leinsdorf), Itzhak Perlman (Seiji Ozawa), Christian Tetzlaff (Roger Norrington), and Frank Peter Zimmermann (the most recent subscription performances, with Bernard Haitink in February 2000). The orchestra consists of two flutes (both doubling piccolo), two oboes (one doubling English horn), three clarinets (the third doubling alto saxophone) and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets, one tenor and one bass trombone, bass tuba, timpani, bass drum, cymbals, snare drum, tam-tam (low), gong (high), triangle, and strings.

On August 12, 1909, Alban Berg wrote to Helene Nahowska, whom he would marry two years later, that "this morning a wasp stung me in my right hand, middle finger. It began to swell and has now become so thick I can hardly move the fingers; quite painful. Well that's life in the country." In the next day's letter he writes, evidently from experience, "My hand is not better yet, I ought really to keep it very quiet so that the inflammation won't spread to the arm." Twenty-six years later to the day, Berg drew the double bar on the last page of his Violin Concerto. Soon after, the wasps got to him again, and this time Berg, all his life a bundle of ailments, allergies, and hypochondriac fantasies, did not recover. Carbuncles developed, then boils, then an abscess on his back, and then blood poisoning. He received a transfusion—the donor was a Viennese laborer, and Berg expressed the hope that it would not turn him into an operetta composer—but, with sulfa drugs not yet available, nothing helped. On December 23 he said, "Today is the 23rd. It will be a decisive day." Ever since his first attack of bronchial asthma on July 23, 1908—at age twenty-three—he had been superstitious about the number 23. Helene Berg sought to help her husband by moving the clocks ahead so as to convince him that the critical day was past. In vain: Berg survived the critical 23rd, but only by an hour and a quarter.

He was two days older than his adored Gustav Mahler had been at the time of his death. The score of his opera *Lulu*, a project he had harbored for thirty years, was nearly finished. The last completed work was the Violin Concerto for whose sake, and rather to his own surprise, he had interrupted work on *Lulu*. Two summonses had called the concerto into being. First, the Russian-born American violinist Louis Krasner commissioned such a work from Berg. Krasner knew and liked the lyrical quality of Berg's early Piano Sonata; then, in Vienna early in 1935, he had the opportunity to hear the Galimir Quartet play something more recent and representative, the *Lyric Suite* of 1925-26. Not only was Krasner impressed by the *Lyric Suite*, he also fell in love with, proposed to, and married Adrienne Galimir, the second violinist in the quartet, which then consisted

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of a brother and three sisters. Berg was reluctant to commit himself to the idea of a concerto, saying that the world of Wieniawski and Vieuxtemps was not his world, to which Krasner sensibly replied that after all Beethoven and Brahms had written violin concertos, too. Still more telling was Krasner's suggestion that Berg was the man to demonstrate the lyric and expressive potential of twelve-tone music. For a while, Berg stuck to his rather guarded position, but he formally accepted the commission, and friends observed that he lately aquired the new and strange habit of attending violin recitals.

The second summons was a tragic one—the death on April 22, 1935, of Manon Gropius, the eighteen-year-old daughter of Alma Mahler-Werfel by her second husband, the architect Walter Gropius.* Manon, singularly gifted, gentle, vivacious, and beautiful, seems to have been loved by everyone who came in contact with her. She was studying to be an actress when struck down by poliomyelitis, which led to spinal paralysis and so to her death. Berg, shaken through and through, suddenly saw how the concerto might be a Requiem for the beloved Manon. The title-page says at the top "*Für Louis Krasner*" and at the bottom, "*Dem Andenken eines Engels*" ("to the memory of an angel"). "Angel" carries a specific reference in that Max Reinhardt had planned to have Manon make her debut as an angel in his Salzburg production of *Everyman*.



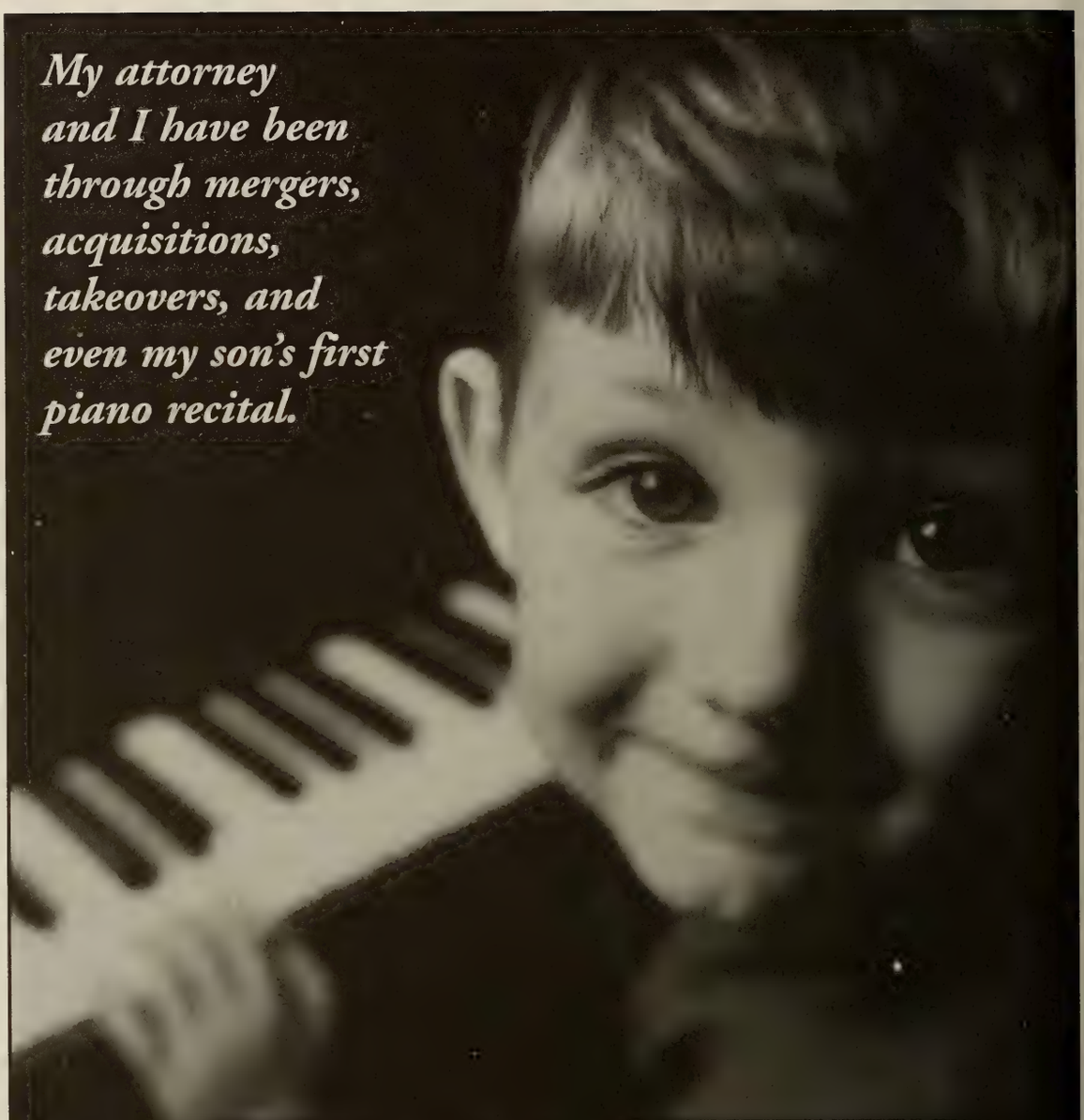
Manon Gropius

In June, Krasner was able to spend some time with Berg at the composer's country house on the Wörthersee—just opposite Pörtschach, where Brahms had written his Violin Concerto, as he was fond of pointing out—and he spent hours improvising for him so that Berg might get to know the strengths and characteristics of his technique and style. Until then, Berg had been the slowest of the great composers, and his catalogue is very small. But the Violin Concerto poured out of him with a speed and urgency and ease he had never before experienced. On July 16 he was able to write to Krasner that he had finished the composition of "our" concerto the day before. "I am perhaps even more astonished than you," he added. "I was, to be sure, industrious as never before in my life and must add that the work gave me more and more joy. I hope—no, I believe confidently—that I have succeeded."

In 1935, Berg was just past the height of his fame and public success. He would have been at the zenith if the establishment in 1933 of Hitler's regime had not suddenly choked off the performances in all the German theaters of his opera *Wozzeck*. Losing what had become a substantial source of royalties caused Berg serious financial hardship, and throughout 1934 and 1935 he was obliged seriously to consider selling his

*Alma Mahler was by then married to the novelist Franz Werfel. In the mid-1970s, research by George Perle and Douglass Green uncovered a long and passionate love affair between Berg and Werfel's sister, Hanna Fuchs-Robettin. Berg's *Lyric Suite*, it turns out, was secretly dedicated to Hanna and is full of references and messages to her that are encoded in various musical and structural features of the work.

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country house and the little Ford convertible he had proudly bought with *Wozzeck* earnings in the fall of 1930.

His father, whom he resembled to an uncanny degree, was a bookdealer who had come to Vienna from Nuremberg in 1867, and the whole family crackled with literary, theatrical, musical, and artistic talent. Berg's sister, Smaragda, was the only other member of the family to pursue a professional career in music: she became a superb, much sought-after vocal coach, among whose pupils was Frida Leider, the great Isolde and Brünnhilde of the pre-Flagstad era. Alban's and Smaragda's older brother, Hermann, who emigrated to the United States, where he joined the New York firm of importers, Geo. Borgfeldt & Co. Inc., was responsible for a creation perhaps even more significant than *Wozzeck*, *Lulu*, the *Lyric Suite*, and the Violin Concerto, and certainly one of wider circulation, for it was he who gave the world the teddy bear.

It was Smaragda who spotted a newspaper advertisement on October 8, 1904, announcing that Arnold Schoenberg would be teaching some night classes in harmony and counterpoint, and another brother, Karl, known as Charly, who secretly took some of Alban's songs to the already celebrated, indeed notorious Schoenberg for evaluation. Schoenberg accepted Berg as a pupil, and Berg studied with him in a nourishing, trying, often exceedingly dependent relationship until 1910. Those aspects of their friendship hardly changed over the years. For a time after his father's early death in 1900, Berg had had to support himself by means of a job in civil service, but an inheritance from an aunt made him modestly independent in 1906. In 1908 he completed his Piano Sonata, the first work to which he assigned an opus number and which he counted as the real beginning of his career as a composer. There followed a string quartet in 1910, Five Songs with orchestra on texts by Peter Altenberg in 1912, Three Pieces for Orchestra in 1913, and the completion in 1912 of *Wozzeck*, on which he had begun work in 1915. In 1911 he had married and moved into the apartment he was to occupy for

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the rest of his life, he had served briefly in the army, he had done considerable writing in criticism and analysis, and he had been of assistance to Schoenberg in setting up the Society for Private Musical Performances in Vienna. *Wozzeck* was the turning point. The performance under Hermann Scherchen in Frankfurt of concert excerpts in July 1924 made his name widely known. The first complete production followed in Berlin under Erich Kleiber's direction in December 1925. Still more significant was the production in March 1929 in Oldenberg, then a city of some 400,000. It made the point that *Wozzeck* was not just something for the big houses, and within a few years, Berg's opera was in the repertory of about thirty European countries, most of them in Germany. In March 1931, Leopold Stokowski introduced *Wozzeck* in Philadelphia and New York.



Louis Krasner, who commissioned Berg's Violin Concerto, with Alban Berg's wife, Helene Berg (née Nahowska), at the Berg apartment in Vienna on October 15, 1961

Meanwhile, Berg led his life, traveled to hear performances of his music, carried on a copious correspondence, read voraciously (Balzac, Strindberg, Ibsen, Kafka, Karl Kraus, Shakespeare, Goethe, Thomas Mann, Robert Musil were special favorites, but there was also room for Jack London and the Styrian poet, Peter Rosegger), played with his albino dachshunds, laughed at the movies of Buster Keaton and of Laurel and Hardy, cheered himself hoarse at soccer games, was delighted to receive a visit from George Gershwin, and wished in vain that the Austrian government's tobacco monopoly, which had called its more luxurious grade of cigarette *Heliane* after an opera by Erich Wolfgang Korngold, would name its cheapest working-class brand *Wozzeck*. Honors began to come his way, but when the City of Vienna offered him the honorary title of Professor (and that is a big deal in Austria and Germany to this day), he turned it down: "Too late," he said, "Alban Berg is quite enough." He himself became a teacher. His most famous pupil was that formidable polymath, Theodor Wiesengrund Adorno, who eventually wrote a brilliant and characteristically idiosyncratic study of his master. On the other hand, the parents of an extraordinarily gifted English boy refused, on the advice of his teacher, to allow him to go to Berg, for it was feared he would be a bad influence: Benjamin Britten never got over his chagrin.

Of course the most important thing was Berg's music. He spent as much time as he could in the country house where he could concentrate so well and which, with typical black humor, he called his concentration camp. (During his final illness he commended the choice of the Rudolf Hospital for its convenience on the grounds that it was already halfway to the Central Cemetery.) At any rate, he added to his catalogue the Chamber Concerto for violin, piano, and thirteen wind instruments, the *Lyric Suite* for string quartet, the concert aria *Der Wein* on a poem by Baudelaire, most of *Lulu*, and the Violin Concerto. Twelve days before his death, wracked by fever, he was able for the first time to attend one of the many performances of the five-movement Symphony he had drawn from *Lulu*: it was the last music he heard. The Violin Concerto he never heard at all. After Berg's death, the program committee of the International Society of

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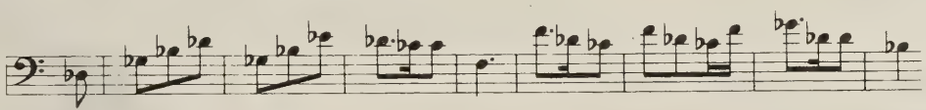
Contemporary Music, an organization on whose juries Berg had repeatedly served, asked Krasner to play the concerto at the festival scheduled for Barcelona in April 1936. Schoenberg's most famous pupil, Anton Webern, was to conduct, but, emotionally upset, unable to get along linguistically or in any other way with the Catalan orchestra, allowing himself to become hopelessly bogged down in detail, he withdrew at the last moment, and Hermann Scherchen, with minimal chance to study the score and of course with next to no rehearsal time available, came to the last-minute and heroic rescue.

Berg casts his concerto in two movements, each divided into two parts. The music starts in utmost quiet as harp and clarinets with solo violin begin some exploratory preluding, gently drifting at first—the violin's entrance is just a touching of the four open strings from G up to E and down again—but gradually taking on a firmer sense of direction. A clear cadence is reached and, with a simple accompanying figure to set the pace, the first movement proper begins. When the violin next enters, it again begins on the open G-string, but moves up this time into a higher register. The pitches are these:



and virtually every choice of pitch that Berg makes in the concerto is related to that particular ordering of the twelve notes of our chromatic scale. The black notes are the ones to which the four strings of a violin are tuned and, with each bearing either a minor or a major chord, they are the scaffolding of Berg's chosen series. The last four notes take on special meaning later. It is clear from the outset that both a place for traditional tonal harmonies and a specifically violinistic element are built right into the material.

The two movements of the concerto can be said to represent respectively a portrait of Manon Gropius and a drama of "death and transfiguration." The Andante, which Berg thought of as a Praeludium, soon leads to a wistful Allegretto. This is music full of pictorial reference: the sweet thirds in the violin are to be played "*wienerisch*" ("Viennese"), a more bumpkin-like passage is to be "*rustico*," and the hiccup of the yodel is heard. There is even room for quotation when, after a couple of contrasting episodes (Trios to this scherzo, really), a Carinthian folk song is tenderly passed among the horn, the solo violin, and two trumpets:*



The second movement enters violently and with an intensity of dissonance Berg has so far avoided. Berg sets up a powerful contrast between the cadenza-like freedom with which he wishes the opening projected and the strictly rhythmic style that takes over later on. A dotted rhythm ominously commands this scene. A demanding cadenza halts the forward thrust for a moment, but when the orchestra re-enters in full force, it pushes the music toward an immense climax. The storm subsides, and the violin is heard quietly but decisively playing a Bach chorale, accompanied only by the bassoon and a few of the orchestral strings. At a point when the first movement was far advanced and the basic compositional material of the concerto was long since determined, Berg was

*Carinthia is a province in the southwest of Austria. It was there that Berg composed the concerto. Its German name is Kärnten, and the Kärntnerthor Theater in Vienna that one encounters so often in writings about Mozart and Beethoven was by the city gate where one took the road for Carinthia.



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still looking for a suitable Bach chorale that he might somehow introduce. When he found one, it was so right he could hardly believe it: not only was the text perfect, but its first four notes were the last four of his own ordering of the twelve notes. It is, moreover, Bach's most adventurous, chromatic, tension-laden chorale harmonization, so that it fits uncannily with Berg's own harmonic style. It comes from the Cantata No. 60, *O Ewigkeit, du Donnerwort* (*O Eternity, Thou Word of Thunder*), and the melody itself is by the seventeenth-century Mühlhausen church musician, Johann Rudolf Ahle. The words, by Franz Joachim Burmeister (1633-72), are as follows:

Es ist genug!	It is enough!
Herr, wenn es dir gefällt,	Lord, if it please you,
So spanne mich doch aus!	Unyoke me now at last!
Mein Jesus kommt:	My Jesus comes:
Nun gute Nacht, o Welt!	Now good night, o world!
Ich fahr' ins Himmelhaus,	I travel to my heavenly home,
Ich fahre sicher hin mit Frieden,	I travel surely and in peace,
Mein grosser Jammer bleibt darnieden.	My great distress remains below.
Es ist genug! Es ist genug!	It is enough! It is enough!

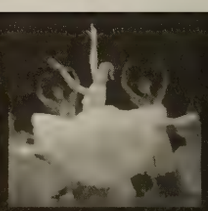
Berg's and Bach's harmonizations alternate and subtly intersect. Variations follow the playing through of the hymn, beginning with the melody in muted cellos and harp. The solo violin, also muted, joins in and is in turn joined by a single violin from the orchestra, then another, and more and more. Berg even asks that at this point the violinist "audibly *and visibly*" assume leadership of the strings. Louis Krasner stated that to Berg, this was "the real cadenza" of the concerto, and that he thought of the passage as one in which one seemed to perceive the solo through an ever-stronger magnifying glass until one violin, grown to overwhelming dimensions, entirely fills the room. The other strings drop away as gradually as they had entered until only the soloist is left. The Carinthian song is heard as if from a great distance, but it is the chorale, garlanded about with a filigree of solo strings, that leads the work to its serene close: "My great distress remains below." The last music we hear is a scarcely audible recollection of the preluding on open strings where it all began.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the Boston Globe from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, on the major works for orchestra with chorus, is forthcoming.

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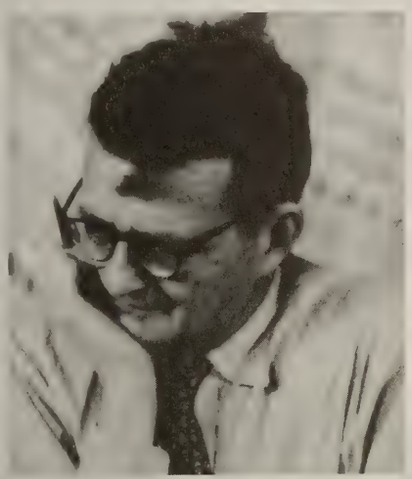
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Dmitri Shostakovich
Symphony No. 10 in E minor, Opus 93



Dmitri Dmitrievich Shostakovich was born in St. Petersburg on September 25, 1906, and died in Moscow on August 9, 1975. He began his Tenth Symphony in July 1953, completing it on October 25 that year. Evgeny Mravinsky led the first performance on December 17, 1953, with the Leningrad Philharmonic. Dimitri Mitropoulos gave the American premiere with the New York Philharmonic on October 14, 1954. The first Boston performance was given by the New England Conservatory Orchestra under James Dixon on February 10, 1960. The first Boston Symphony performances were given by Erich Leinsdorf in October 1962, who led further performances that season in Providence, New Haven, Brooklyn, and New York. Since then, the orchestra has also played it under Seiji Ozawa (first in 1980, then in 1984 in Boston, Amherst, New York, Tanglewood, and Europe), Andrew Davis (the most recent Tanglewood performance, on July 24, 1988), Kurt Sanderling, Bernard Haitink, and Gennady Rozhdestvensky (the most recent subscription performances, in January 2001). The score calls for two flutes and two piccolos, three oboes and English horn, three clarinets and E-flat clarinet, three bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, tambourine, cymbals, bass drum, snare drum, tam-tam, xylophone, and strings.

In the intensely ideological and perilous environment of Soviet music, the appearance of any new symphony by Dmitri Shostakovich was awaited with keen anticipation that only grew as the composer aged. As often as not, the first performance would be followed by heated debate, controversy, and even scandal. The Fifth Symphony (1937), for example, restored Shostakovich to official grace after he had been publicly castigated by Stalin's cultural hit-men in one of the most notorious showdowns in Soviet cultural history, for what they saw as the lewd excesses and inaccessible dissonance of his brutally avant-garde opera *Lady Macbeth of the Mtsensk District*.

The wartime Seventh Symphony (*Leningrad*), with its heroic forces and a mocking portrayal of what seemed to be Nazi militarism, pleased the authorities even more, although the composer later claimed (in his controversial memoirs co-authored with Solomon Volkov) that the real target of his musical sarcasm had not been Hitler, but Stalin. In later years, the enormous international success of the Seventh Symphony actually came to haunt Shostakovich. When judged against it, his subsequent symphonies were found emotionally and ideologically wanting by ever-vigilant Communist Party bureaucrats and official critics.

They denounced his Eighth Symphony (completed September 1943) as excessively gloomy and despairing in light of the improving fortunes of the Red Army at Stalingrad and elsewhere. The brief and unexpectedly frothy Ninth Symphony (completed August 1945) was received with even greater reservations. After its premiere on November 3, 1945, by the Leningrad Philharmonic under Evgeny Mravinsky, it was condemned as too frivolous and delicate to reflect the seriousness and enormity of the Soviet victory over Germany. It was also dismissed as thoroughly unworthy of the gravity inevitably accruing to any post-Beethoven "Ninth Symphony."

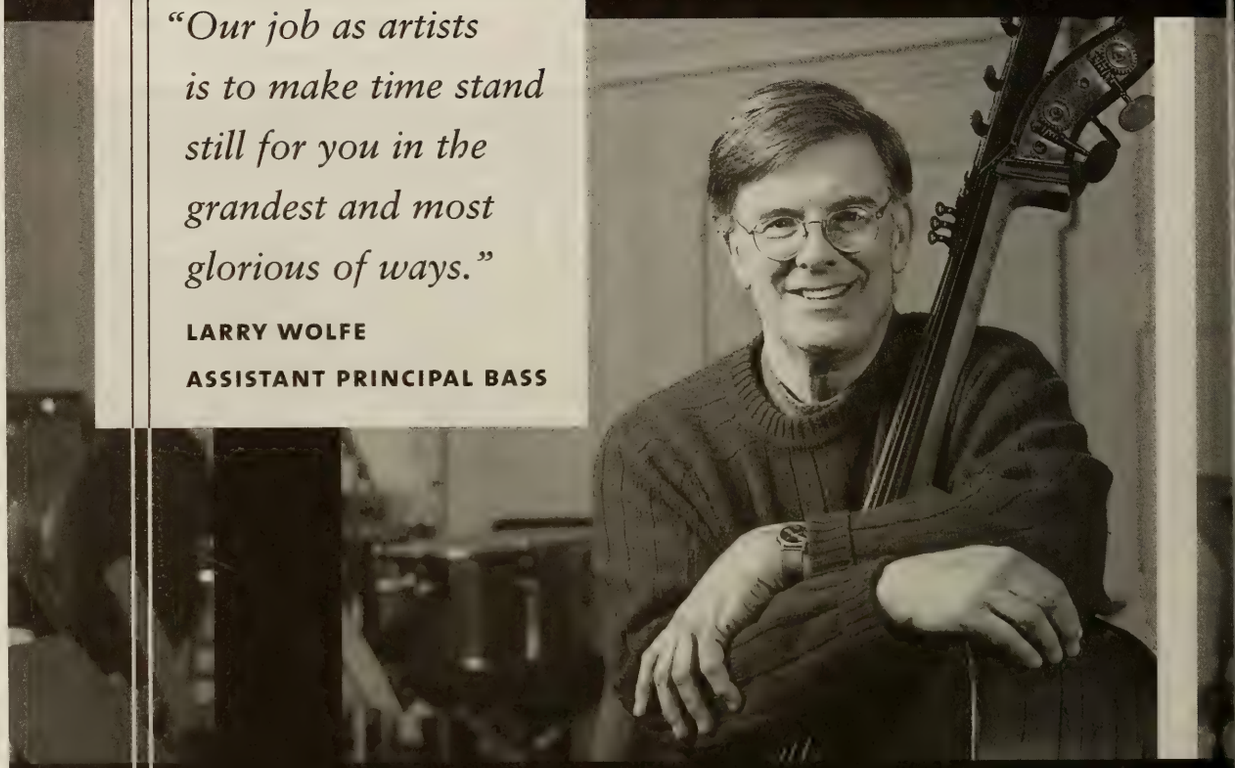
The Ninth Symphony's pointedly unheroic and ironically elegant profile, and Shostakovich's stubborn failure to give it an appropriately official dedication, reportedly "incensed" Stalin. After its underwhelming premiere, the Ninth vanished from Soviet concert halls for many years. Exhausted by his struggle with Party censors, and subjected

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to intense criticism for his alleged "formalism" at the First Congress of Soviet Composers in early 1948, Shostakovich turned away from his favorite genre of the symphony for eight years—the longest such hiatus in his entire career. During this period, he produced several scores for Soviet propaganda films, including *The Fall of Berlin*, a paean to Stalin's role in the Soviet victory over Hitler that concludes with Stalin (dressed in impeccable white) stepping out of a plane that has just landed in front of the Reichstag. He then greets the cheering and adoring throngs to the strains of a patriotic hymn written by Shostakovich.

The same year that Shostakovich wrote the score for *The Fall of Berlin*, he was forced to attend—as a loyal Soviet subject praising Stalin's policies on the arts—the notorious World Peace Conference held at the Waldorf-Astoria in New York. This appearance earned him the enduring scorn of many American intellectuals, and the suspicion of many politicians just as the Red Scare and the Cold War were heating up.

At the same time that he was writing such intensely public music in order to stay alive and support his family, Shostakovich was writing a very different kind of music for himself. In the late 1940s, he produced the poignant and politically dissident song cycle *From Jewish Folk Poetry*, as well as the Fourth and Fifth string quartets and the First Violin Concerto. Realizing that the intimate, tragic style of these works—and



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their treatment of Jewish material during a period of intensifying official anti-Semitism —would displease the authorities, he put them in the drawer and waited to share them with the public until a more propitious moment.

That moment finally came on March 5, 1953, when Stalin died, after twenty-five years as Soviet dictator. For Shostakovich and for many other creative artists in various fields, Stalin's death was a long-awaited turning point and the beginning of a new era of greater personal, political, and artistic freedom. In July 1953, only four months after the Great Leader was laid to rest, Shostakovich began writing the first movement of his Symphony No. 10, which was destined to become one of his most carefully crafted, celebrated, and enigmatic works. As usual, he worked quickly, completing the first movement on August 5, the second on August 27, the third on October 8, and the fourth on October 25.



A 1961 photo of Shostakovich with the conductor Evgeny Mravinsky

At a time when Soviet artists and intellectuals were just beginning to wake up from the long nightmare of Stalinism, a new symphony by the leading Soviet composer (Prokofiev had just died, the same day as Stalin) became the focus of intense discussion. It was one of the first major works of art created in the post-Stalinist USSR, and the official reaction would help to gauge how far cultural liberalization had gone. In the spring of 1954, a three-day conference at the Composers' Union was entirely devoted to the Tenth.

In response to all this attention, the composer said simply and modestly, "Authors often like to say: I was trying, I was attempting, and so on. I have refrained, I think, from speaking in that way. I shall be very interested to learn what my hearers feel, to hear their opinions. I would say only one thing: in this composition I wanted to express human emotions and passions."

Whether they were listening to the composer's remarks or merely to the magnificent score, most Soviet critics did in fact observe that the Symphony No. 10 seemed to be an intensely personal and "subjective" work, especially in the context of the enforced communal spirit of Socialist Realism.

The symphony's "individualism" stemmed from several sources. One was the absence of a dedication or a programmatic title, such as those given to the Seventh (*Leningrad*), Second (*To October*), or Third (*May First*) symphonies. Another was its prevailing mood of melancholy and introspection, with much less of the optimistically triumphant bombast ("Forward to the Glorious Communist Future!") found in some of the earlier symphonies. Finally, there was the extensive use of the composer's musical "signature" D-S-C-H (in German notation, the notes D, E-flat, C, and B-natural), especially in the third and fourth movements, a gesture that seemed to affirm Shostakovich's personal identity and lonely artistic struggle, and the supreme value of the individual even in a society (allegedly) based on communist ideals. Both the third and fourth movements conclude with obsessive repetitions of the D-S-C-H motif. In the third movement, the flute and piccolo tentatively sound this refrain over an extended pedal-point chord in the strings, while in the final measures of the finale the timpani bang it out triumphant-

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ly with the full orchestra blaring, as if to announce: "I'm still here! I'm still here!"

Shostakovich had already employed this motto in his First Symphony; he would insert it into many works in the coming years, perhaps most notably in his Eighth String Quartet (1960). Shostakovich's increasing interest in chamber music, and particularly string quartets, also makes itself felt in the Tenth Symphony, which contains many passages (particularly in the first movement) scored for small groups of instruments, giving the symphony an intimate and reflective personality.

"With his Tenth Symphony," writes recently deceased Russian musicologist Marina Sabinina in her indispensable book on Shostakovich's symphonies, "Shostakovich advances and affirms at the top of his voice the theme of individuality—an individuality that examines both itself and historical reality."

Such abstract descriptions of the Tenth and its "message" fail, however, to convey the symphony's brilliant architecture, melodic depth, and religious atmosphere. From its somber, hymn-like opening chords, the emotional intensity and musical substance of the Tenth never flag—something one cannot say of all of the composer's symphonies. Also notable is the much less prominent role that the sarcastic, grotesque humor so familiar in other works by Shostakovich plays here. The harmonic and rhythmic style is relatively simple and straightforward, with an abundance of 2/4 and 3/4 meter.

Slow tempi predominate, even in the first movement, a fact upon which Shostakovich commented, perhaps anticipating criticism: "There are more slow tempi and more lyrical moments than heroic-dramatic or tragic, as is also the case in the first movements of symphonies by Beethoven, Tchaikovsky, Borodin, and many other composers." (The Tchaikovsky of the Fourth and Fifth symphonies may also have provided the model for the use of a "motto" theme as a linking device.) The savage second-movement Allegro is tiny in comparison to the enormous first-movement Moderato, whose three skillfully interwoven themes are among the composer's most memorable, infused with grief and mourning that never tips over into hysteria. It is significant, too, that the orchestral forces of the Tenth are rather modest for Shostakovich, especially when compared to the gargantuan resources he employed in earlier works like the Fourth and Seventh symphonies.

In the USSR, the Tenth immediately became one of Shostakovich's most often performed and exhaustively analyzed symphonies, and a symbol of the personal and cultural awakening that followed the death of Stalin. It was also warmly received in the West. After its American premiere by the New York Philharmonic on October 14, 1954, *New York Times* critic Olin Downes called it "powerful, outspoken and at times grossly impolite." The work's introduction to Western audiences led to a renewed interest in the music of Shostakovich, whose international stature continued to grow during the "Thaw" of the late 1950s and early 1960s.

—Harlow Robinson

Harlow Robinson is Professor of History and Modern Languages at Northeastern University. A frequent lecturer and annotator for the Boston Symphony, Metropolitan Opera Guild, Lincoln Center, Santa Fe Opera, and the New York Philharmonic, he is the author of *Sergei Prokofiev: A Biography* and *Selected Letters of Sergei Prokofiev* (both Northeastern University Press), and of *The Last Impresario: The Life, Times and Legacy of Sol Hurok*.

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Edward Lockspeiser's *Debussy: His Life and Mind*, in two volumes, is the standard study of the composer (Macmillan). *The life of Debussy* by Roger Nichols is in the useful series "Musical lives" (Cambridge paperback; Beethoven, Berlioz, Mahler, Mozart, Schubert, and Strauss are among the other composers represented in that series). Nichols provided the Debussy article for the 1980 edition of The New Grove Dictionary of Music and Musicians. The Debussy entry in the revised Grove (2001) is by François Lesure and Roy Howat. Still interesting and useful for its wealth of contemporary documentation is Léon Vallas's *Claude Debussy: His Life and Works*, translated from the French by Maire and Grace O'Brien and published originally in 1933 (Dover paperback). Marcel Dietschy's *La Passion de Claude Debussy*, edited and translated—as *A Portrait of Claude Debussy*—by William Ashbrook and Margaret G. Cobb, is another useful biographical study (Oxford). Two recent collections of essays are of interest: *Debussy and his World*, edited by Jane F. Fulcher (Princeton University paperback), and *The Cambridge Companion to Debussy*, edited by Simon Trezise and Jonathan Cross (Cambridge University Press). Discussion of *Prélude à l'Après-midi d'un faune* is included in David Cox's BBC Music Guide on *Debussy Orchestral Music* (University of Washington paperback). Edited by William Austin, the volume on *Prélude à l'Après-midi d'un faune* in the series



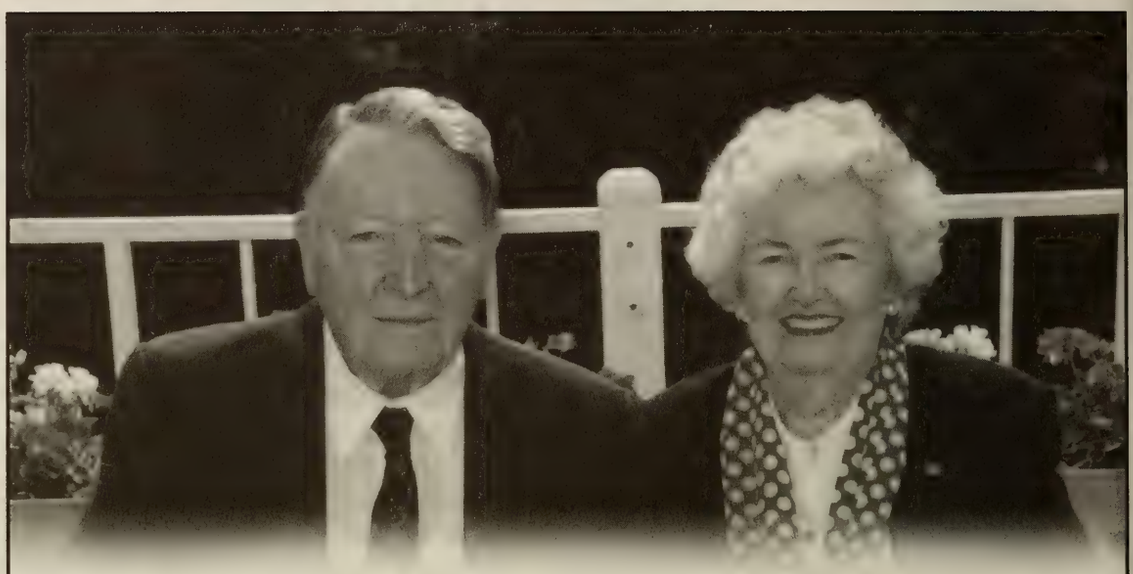
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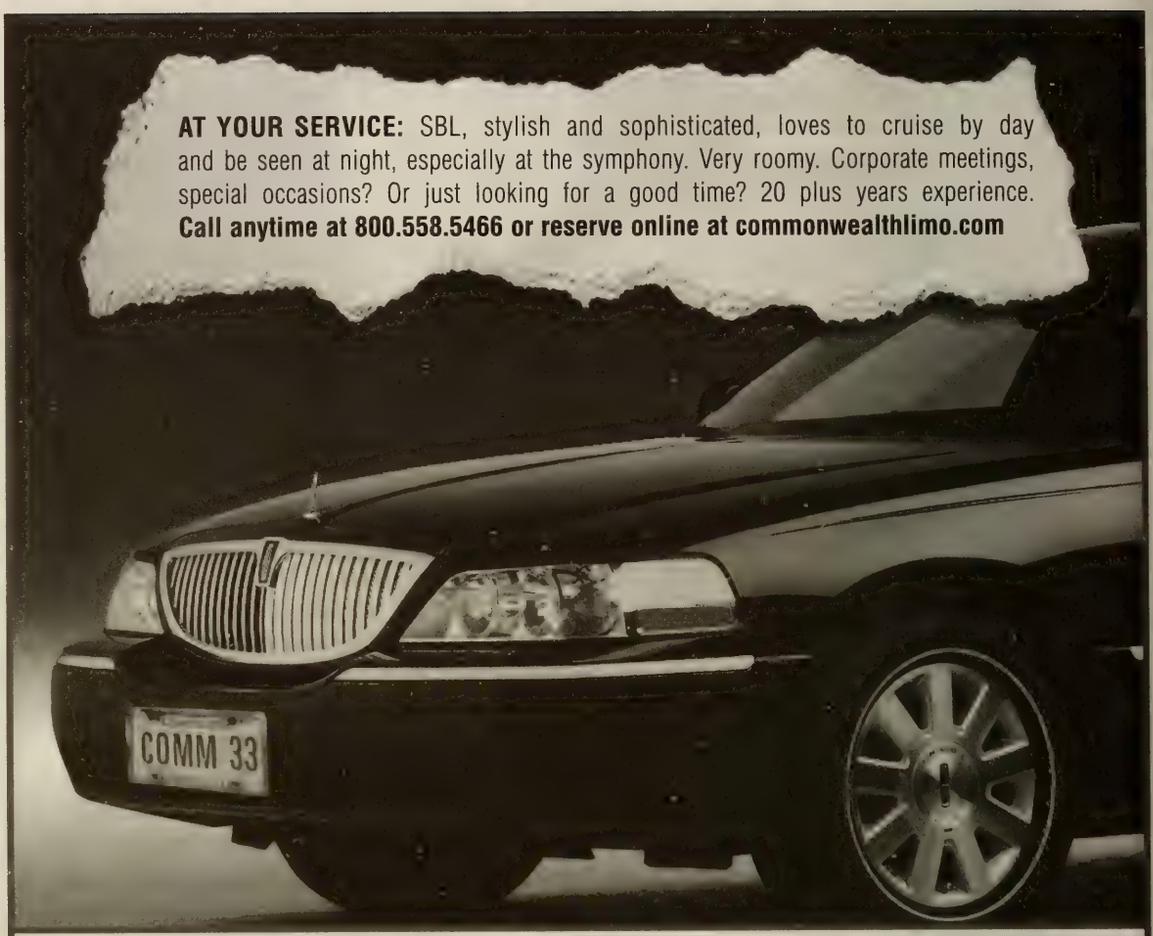
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of Norton Critical Scores contains the complete score, Mallarmé's poem in the original French plus an English translation, essays on the poet, music, and ballet, and critical commentary (Norton paperback). The Boston Symphony Orchestra led by Charles Munch recorded a classic account of the *Prélude à l'Après-midi d'un faune* in 1962 (RCA). Other noteworthy versions (listed alphabetically by conductor) include Pierre Boulez's with the Cleveland Orchestra (Deutsche Grammophon), Charles Dutoit's with the Montreal Symphony Orchestra (Decca), Bernard Haitink's with the Concertgebouw Orchestra of Amsterdam (Philips), and André Previn's with either the London Symphony Orchestra (EMI/Seraphim) or the Los Angeles Philharmonic (Philips).

The Cambridge Companion to Berg, edited by Anthony Pople, is a useful, relatively recent addition to the Berg bibliography (Cambridge paperback). Pople also authored *Berg Violin Concerto* in the series Cambridge Music Handbooks (also Cambridge paperback). The best general studies of Berg's music are Douglas Jarman's *The Music of Alban Berg* (University of California) and George Perle's *The Operas of Alban Berg*, which actually deals with the non-operatic music as well (also University of California). Jarman also edited the symposium volume *The Berg Companion*, which includes an essay by Jarman on the Violin Concerto (Northeastern). Also of interest is Theodor Adorno's *Alban Berg: Master of the Smallest Link*, to which Michael Steinberg refers in his program note (Cambridge). There are English-language biographies of Berg—none of them ideally reliable—by Willi Reich, Mosco Carner, and Karen Monson. Useful information can be found in *The Berg-Schoenberg Correspondence: Selected Letters*, edited by Julianne Brand, Christopher Hailey, and Donald Harris (Norton), and in *Alban Berg: Letters to his Wife*, translated by Bernard Grun (St. Martin's). Noteworthy recordings of the Berg Violin Concerto include Itzhak Perlman's with Seiji Ozawa and the Boston Symphony Orchestra (Deutsche Grammophon "Originals"), Anne-Sophie Mutter's with James Levine and the Chicago Symphony Orchestra (Deutsche Grammophon), Frank Peter Zimmermann's with Gianluigi Gelmetti and the Stuttgart Radio Symphony Orchestra (EMI), and Mark Kaplan's with Lawrence Foster and the Budapest Festival Orchestra (Koch). Violinist Rebecca Hirsch with Eri Klas conducting the Netherlands Radio Symphony Orchestra offers a budget-label account of the concerto (Naxos). Two historic "live" performances are worth seeking, both with violinist Louis Krasner, who played the premiere: one from 1936 with Anton von Webern conducting the BBC Symphony Orchestra (Testament Continuum), the other from 1938 with Fritz Busch conducting the Stockholm Philharmonic (GM).

The important books about Shostakovich include the controversial but fascinating *Testimony: The Memoirs of Dmitri Shostakovich* as related to and edited by Solomon Volkov (Proscenium); Elizabeth Wilson's *Shostakovich: A Life Remembered* (Princeton University paperback); Laurel E. Fay's *Shostakovich: A Life* (Oxford University Press), and the anthology *Shostakovich Reconsidered*, written and edited by Allan B. Ho and Dmitry Feofanov (Toccata Press). Noteworthy recordings of the Symphony No. 10 include Evgeny Mravinsky's with the Leningrad Philharmonic (Erato; it was Mravinsky and the Leningrad Philharmonic who gave the work's premiere), Mstislav Rostropovich's with either the London Symphony (Teldec) or the USSR Ministry of Culture State Orchestra (Melodiya), Maxim Shostakovich's (the composer's son) with the London Symphony Orchestra (Collins Classics), Kurt Sanderling's with the Berlin Symphony Orchestra (harmonia mundi), Bernard Haitink's with the London Philharmonic (London), André Previn's with the London Symphony Orchestra (EMI), and Eugene Ormandy's with the Philadelphia Orchestra (Sony Classical).

—Marc Mandel



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Antonio Pappano



Antonio Pappano, music director of the Royal Opera House, Covent Garden, was born in London of Italian parents in December 1959. He studied piano, composition, and conducting in the United States under Norma Verrilli, Arnold Franchetti, and Gustav Meier. From the beginning of his career he displayed a love of opera and theater. His work as a repetiteur and assistant conductor rapidly led to his engagement in theaters throughout the world, including New York City Opera, the Gran Teatro del Liceo in Barcelona, Frankfurt Opera, Lyric Opera of Chicago, and the Bayreuth Festival, where he was assistant to Daniel Barenboim for *Tristan und Isolde*, *Parsifal*, and *Der Ring des Nibelungen*. In 1987 Mr. Pappano made his debut as an opera conductor with *La bohème* at the Norske Opera in Oslo; he was appointed musical director there in 1990. During this period, he also made his conducting debuts at Covent Garden (with *La bohème* in June 1990), English National Opera, San Francisco Opera, Lyric Opera of Chicago, the Théâtre du Châtelet, and the Berlin Staatsoper. At thirty-two, Pappano was named music director of the Théâtre Royal de la Monnaie, Belgium, where he conducted productions including *Salome*, *Un ballo in maschera*, *Die Meistersinger von Nürnberg*, *Carmen*, Verdi's *Otello*, *Peter Grimes*, *La traviata*, *Tristan und Isolde*, *Le nozze di Figaro*, *Der Rosenkavalier*, *Il trittico*, *Erwartung/Verklärte Nacht*, *Pelléas et Mélisande*, *Don Carlos*, and *Aida*. As a pianist, he accompanied many international singers in the recital series at La Monnaie. In 1993, he made a notable debut at the Vienna Staatsoper, replacing Christoph von Dohnányi at the last minute in a new production of *Siegfried*, for which he received unanimous acclaim. He made his debut at the Metropolitan Opera in 1997 in a new production of *Eugene*

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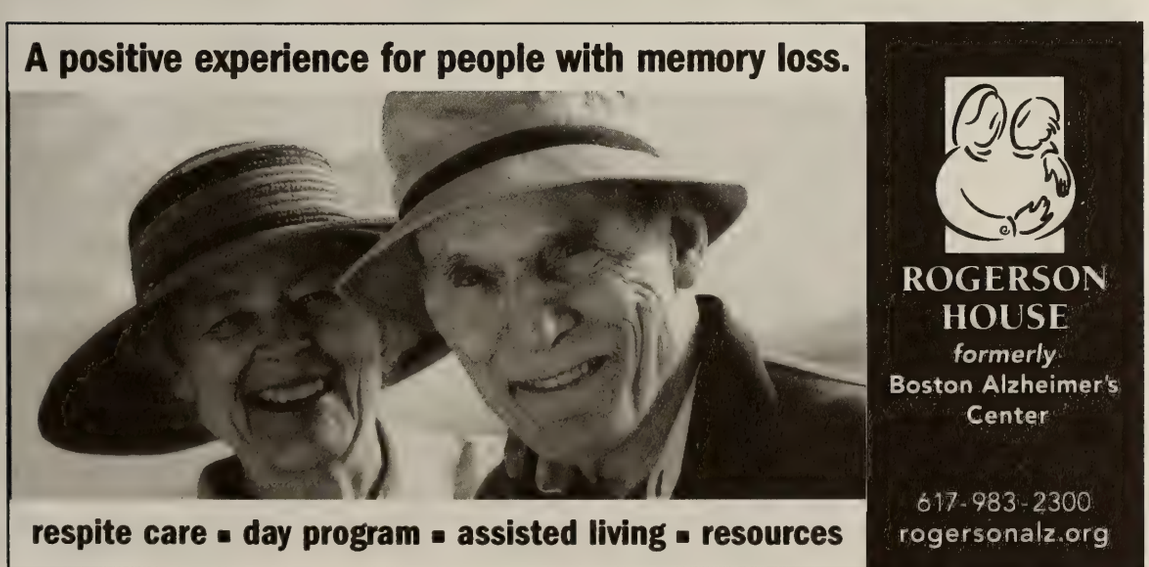
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Onegin and the same year became principal guest conductor of the Israel Philharmonic. In 1999 he made his Bayreuth Festival debut conducting a new production of *Lohengrin*. Mr. Pappano has also conducted the Oslo Philharmonic, Orchestre de Paris, Orchestre de Lyon, the Berlin Radio Symphony Orchestra, the Tokyo Philharmonic, the Gurzenich Orchestra of Cologne, the Orchestre Philharmonique of Radio-France, the Chicago Symphony, the Frankfurt Radio Orchestra, the Cleveland Orchestra, the Orchestra of La Scala, the Los Angeles Philharmonic, the Boston Symphony, the London Symphony, the Philharmonia Orchestra, and the Berlin Philharmonic. He has recorded *Don Carlos* for EMI Classics (CD and video) as well as *La bohème*, *La rondine* (awarded Best Recording of the Year by *Gramophone*), *Il trittico*, *Tosca*, *Il trovatore*, and Massenet's *Werther* and *Manon*. As a pianist he has recorded a recital of Rossini songs with Rockwell Blake as well as Scandinavian songs and a Liszt/Schumann recital with Barbara Bonney for Decca. He was awarded Artist of the Year 2000 by *Gramophone*. In 1999 Antonio Pappano was appointed musical director of the Royal Opera House, Covent Garden, a position he took up in September 2002. During 2003-04 he conducts *Don Giovanni*, *Aida*, *Lady Macbeth of Mtsensk*, *Faust*, and *Peter Grimes*. Mr. Pappano has been appointed music director of the Accademia di Santa Cecilia in Rome beginning in the 2005-06 season. Antonio Pappano's only previous BSO appearances were for subscription concerts in April 2001, when he conducted a program of Walton, Sibelius, and Brahms.

Gil Shaham



The internationally acclaimed American violinist Gil Shaham is sought throughout the world for concerto appearances with celebrated orchestras as well as for recital and ensemble appearances on the great concert stages and at the most prestigious festivals. Mr. Shaham won a Grammy Award for his 1998 recital album "American Scenes" with André Previn as pianist. His most recent release is "The Fauré Album" on Artemis Classics, with pianist Akira Eguchi, featuring the First Violin Sonata and several shorter works. Other recent releases are "Schubert for Two" with guitarist Göran Söllscher; a Brahms disc with Claudio Abbado and the Berlin Philharmonic; John Williams's *Treesong* with the Boston Symphony Orchestra; Messiaen's *Quartet for the End of Time* with Myung-Whun Chung, Mischa Maisky, and Paul Meyer; and "Devil's Dance," a disc of showpieces with pianist Jonathan Feldman. His 1999 recording of Bartók's Second Violin Concerto with Pierre Boulez and the Chicago Symphony earned two Grammy nominations. During the 2003-04 season Mr. Shaham tours Europe with the Philadelphia Orchestra and Christoph Eschenbach and performs with the San Francisco Symphony and Michael Tilson Thomas (both at Davies Hall and Carnegie Hall) and with



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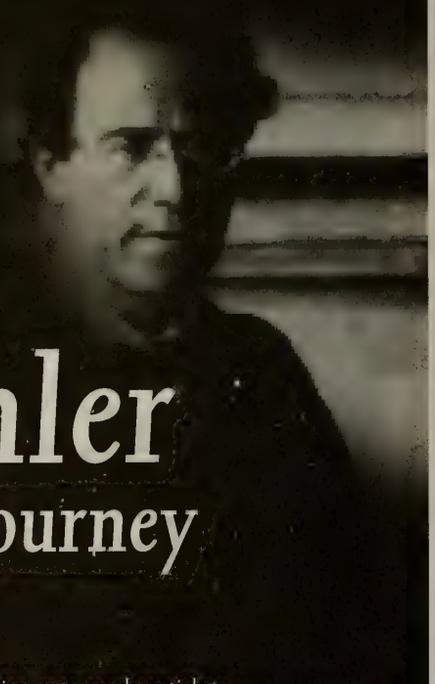
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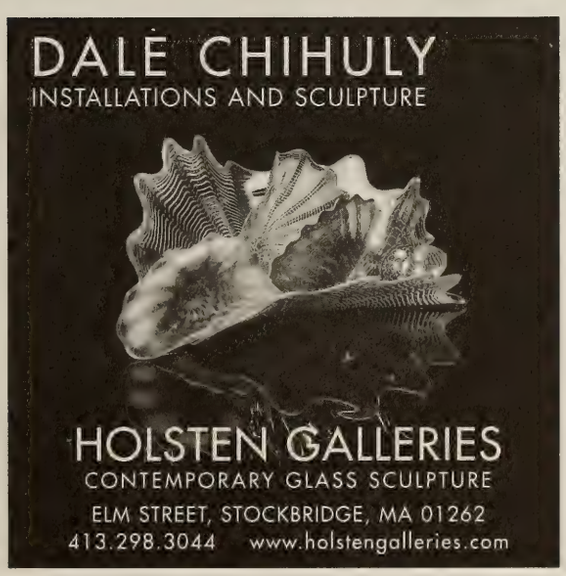
the Philharmonia and Bavarian Radio orchestras, among other ensembles. His recital schedule features performances in Paris, Milan, Brussels, Madrid, and at Avery Fisher Hall in New York, as well as performances with the Chamber Music Society of Lincoln Center. Gil Shaham has recorded concertos by Mendelssohn, Bruch, Paganini, Saint-Saëns, Tchaikovsky, and Sibelius with Giuseppe Sinopoli leading the Philharmonia Orchestra and the New York Philharmonic; Wieniawski's Concertos 1 and 2 and Sarasate's *Zigeunerweisen* with Lawrence Foster and the London Symphony, and solo discs devoted to music by Schumann, Richard Strauss, Elgar, Ravel, Franck, Kreisler, Paganini, Saint-Saëns, and Sarasate for Deutsche Grammophon. Other recordings include two collaborations with the Orpheus Chamber Orchestra, Vivaldi's *The Four Seasons* and "Romances for Violin and Orchestra"; "Paganini for Two" with guitarist Göran Söllscher; "Dvořák for Two" with his sister, Orli Shaham; "The Fiddler of the Opera," transcriptions of opera arias; Grammy-nominated discs of the Barber and Korngold concertos and the Prokofiev concertos with André Previn and the London Symphony, and "Meeting in Moscow," a pairing of the Kabalevsky and Glazunov concertos, with Mikhail Pletnev and the Russian National Orchestra. Mr. Shaham was born in Champaign-Urbana, Illinois, in 1971. In 1973 he moved with his parents to Israel, where at age seven he began violin studies with Samuel Bernstein of the Rubin Academy of Music and was immediately granted annual scholarships by the America-Israel Cultural Foundation. In 1981, while studying with Haim Taub in Jerusalem, he made debuts with the Jerusalem Symphony and the Israel Philharmonic. That same year he began his studies with Dorothy DeLay and Jens Ellerman at Aspen. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at Juilliard, where he worked with Ms. DeLay and Hyo Kang. He has also studied at Columbia University. Gil Shaham was awarded the prestigious Avery Fisher Career Grant in 1990. He plays the 1699 "Countess Polignac" Stradivarius and lives in New York City with his wife, the violinist Adele Anthony, and son, Elijah. Gil Shaham is a frequent guest of the BSO both here and at Tanglewood, where he made his BSO debut in August 1993. He made his subscription series debut in October 1997 and appeared with the BSO at Symphony Hall most recently as soloist in the Beethoven Violin Concerto in March 2002. His most recent performance with the orchestra was in July 2003 at Tanglewood, when he played Mozart's Violin Concerto No. 5.

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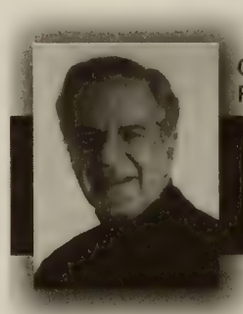
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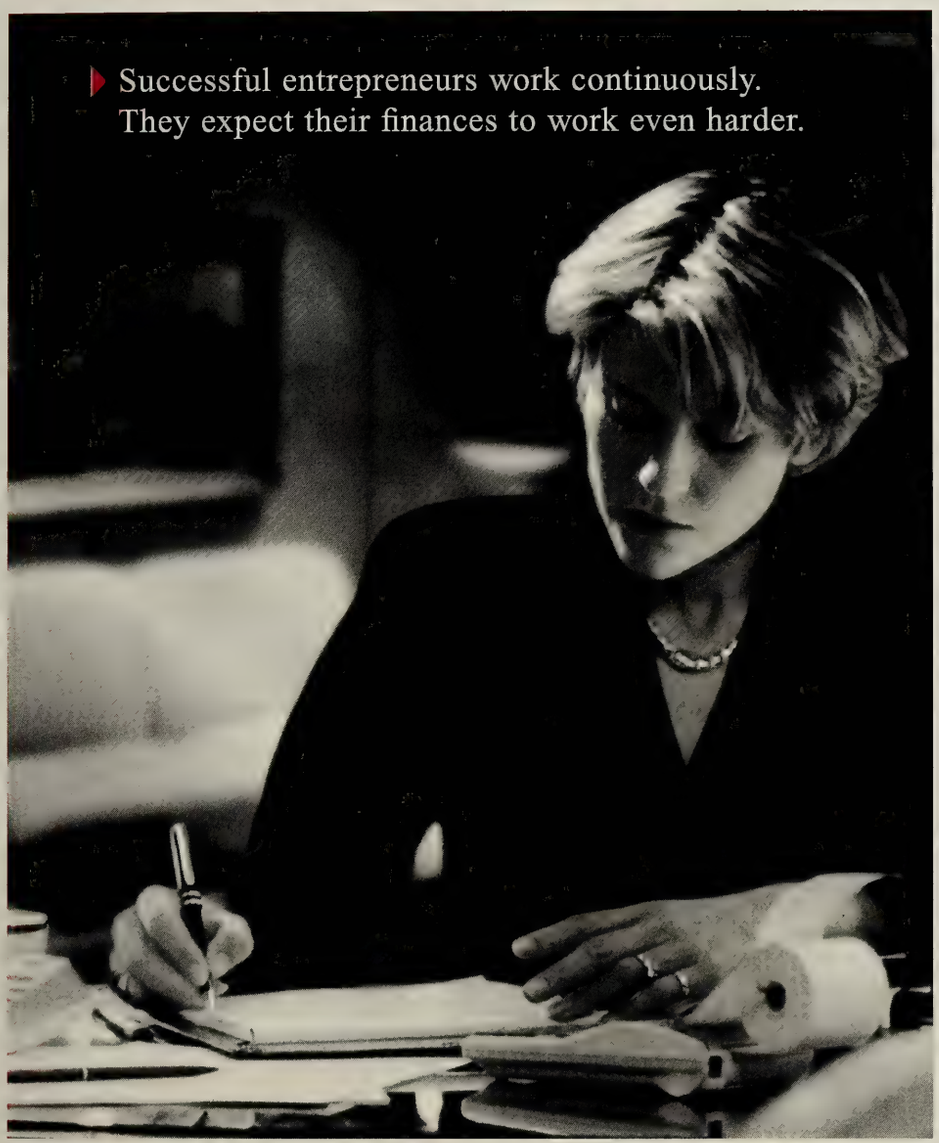
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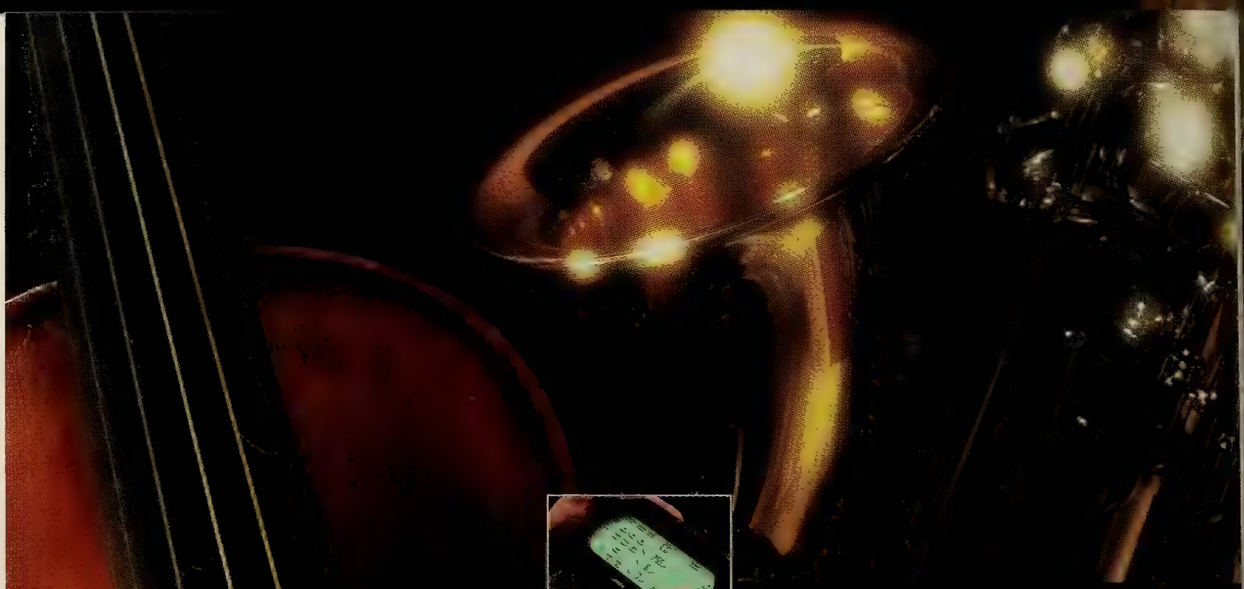
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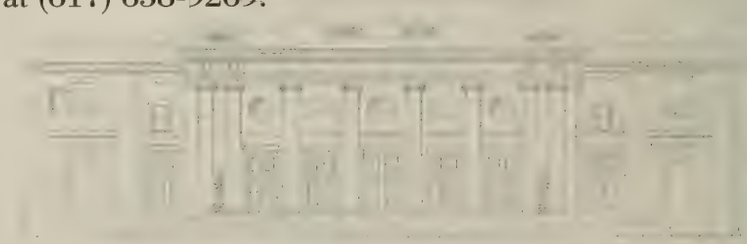
The Boston Symphony Orchestra has developed a broad spectrum of highly regarded education programs that serve more than 60,000 students each year. These programs bring music and the arts to 3rd through 12th graders in Metropolitan Boston public schools and throughout the state. Each year, the BSO's education programs include:

- 17 Youth and Family Concerts by the full BSO. This program includes free admission to disadvantaged students in the Boston Public Schools.
- A "Musicians in the Schools" program, through which BSO players "adopt" and teach at numerous Boston schools on a regular basis.
- Days in the Arts (DARTS), a summer residential arts program at Tanglewood, the BSO's summer home. DARTS gives 6th through 8th graders the opportunity to immerse themselves in the arts through daily workshops and by participating in the rich cultural resources of the beautiful Berkshires.
- Professional development workshops offered through the BSO's Education Resource Center, which is located in the Boston Arts Academy. These state-certified workshops serve teachers statewide.

State and federal education reform legislation has created a role for arts institutions to help strengthen public education. As school systems rebuild their arts education programs, they look to outside organizations for assistance. The BSO recognizes its responsibility and accepts this challenge to serve as a partner in shaping the lives of our young people. In Cambridge, Chelsea, Chinatown, Lawrence, Lynn, Peabody, Roxbury, Wachusett, and Worcester, as well as several Berkshire County communities, the BSO has forged partnerships with school officials and community organizations to help reinforce and improve arts education.

The BSO gratefully acknowledges the following donors for their new gifts or pledges of $2,500 or more to BSO Education and Community Programs, or to the endowment supporting such programs, during the past year.

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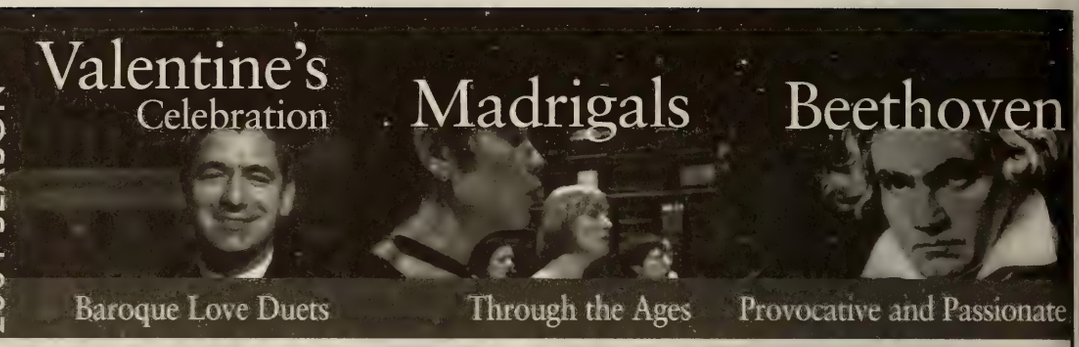
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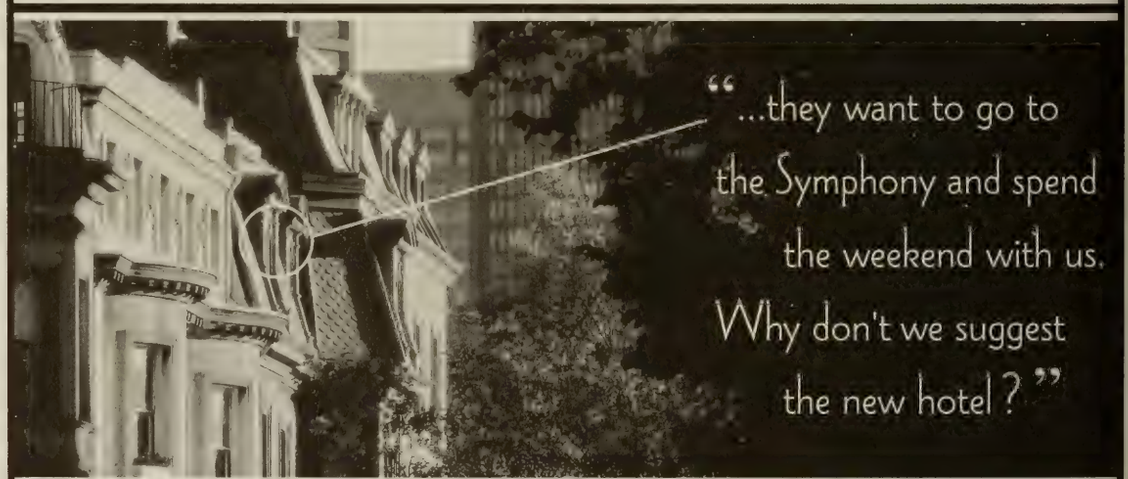
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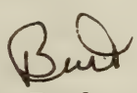
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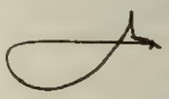
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NEXT PROGRAM...

Thursday, January 29, at 8
Friday, January 30, at 8
Saturday, January 31, at 8

Pre-Concert Talks by
Helen Greenwald, New England Conservatory of Music

CHRISTOPH VON DOHNÁNYI conducting

KURTÁG — *Stele*, Opus 33

Adagio –
Lamentoso–disperato con moto –
Molto sostenuto

SCHUMANN — Piano Concerto in A minor, Opus 54

Allegro affettuoso
Intermezzo: Andantino grazioso –
Allegro vivace

RADU LUPU

INTERMISSION

BRAHMS — Symphony No. 4 in E minor, Opus 98

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

Former Cleveland Orchestra music director Christoph von Dohnányi returns to the BSO podium with a program of works from Middle Europe. Romanian pianist Radu Lupu is soloist in Robert Schumann's innovative and lyrical Piano Concerto, which took shape over several years, beginning as a single-movement *Fantasie* in 1841 and reaching its final three-movement form in 1845. Schumann's protégé Brahms had become Europe's leading composer by the time of his Fourth Symphony, his culminating work in the genre. Written in 1885, Brahms's Symphony No. 4 ends with that extraordinary passacaglia that seems to foreshadow the close of an era. Opening the program is *Stele*, an orchestral work from 1994 by György Kurtág, one of Hungary's most important, and imaginative, composers.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, the talks begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

Thursday 'B'—January 29, 8-10
Friday Evening—January 30, 8-10
Saturday 'B'—January 31, 8-10

CHRISTOPH VON DOHNÁNYI conducting
RADU LUPU, piano

KURTÁG	*Stele*
SCHUMANN	Piano Concerto
BRAHMS	Symphony No. 4

Sunday, February 1, 3-4:35
(Pre-Concert Talk at 2 p.m.)
Pension Fund Concert (Non-Subscription)

CHRISTOPH VON DOHNÁNYI conducting
THOMAS HAMPSON, baritone

MOZART	Overture to *The Marriage of Figaro*
MAHLER	*Songs of a Wayfarer*
BRAHMS	Symphony No. 4

Wednesday, February 4, at 7:30
(Open Rehearsal)
Thursday 'D'—February 5, 8-9:45
Friday 'B'—February 6, 1:30-3:15
Saturday 'A'—February 7, 8-9:45
Tuesday 'B'—February 10, 8-9:45

TON KOOPMAN conducting
PIETER WISPELWEY, cello

J.S. BACH	Orchestral Suite No. 1
C.P.E. BACH	Cello Concerto in A, Wq.172
MENDELSSOHN	Symphony No. 5, *Reformation*

Thursday, February 12, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—February 12, 8-10:10
Friday 'A'—February 13, 1:30-3:40
Saturday 'B'—February 14, 8-10:10

GENNADY ROZHDESTVENSKY conducting
VIKTORIA POSTNIKOVA, piano

SUK	*A Summer's Tale*, Symphonic poem
MARTINŮ	Piano Concerto No. 4, *Incantation*
DVOŘÁK	Slavonic Dances, Opus 72, Nos. 2, 5, 7, and 8

Thursday 'B'—February 19, 8-10:05
Friday Evening—February 20, 8-10:05
Saturday 'A'—February 21, 8-10:05
Tuesday 'C'—February 24, 8-10:05

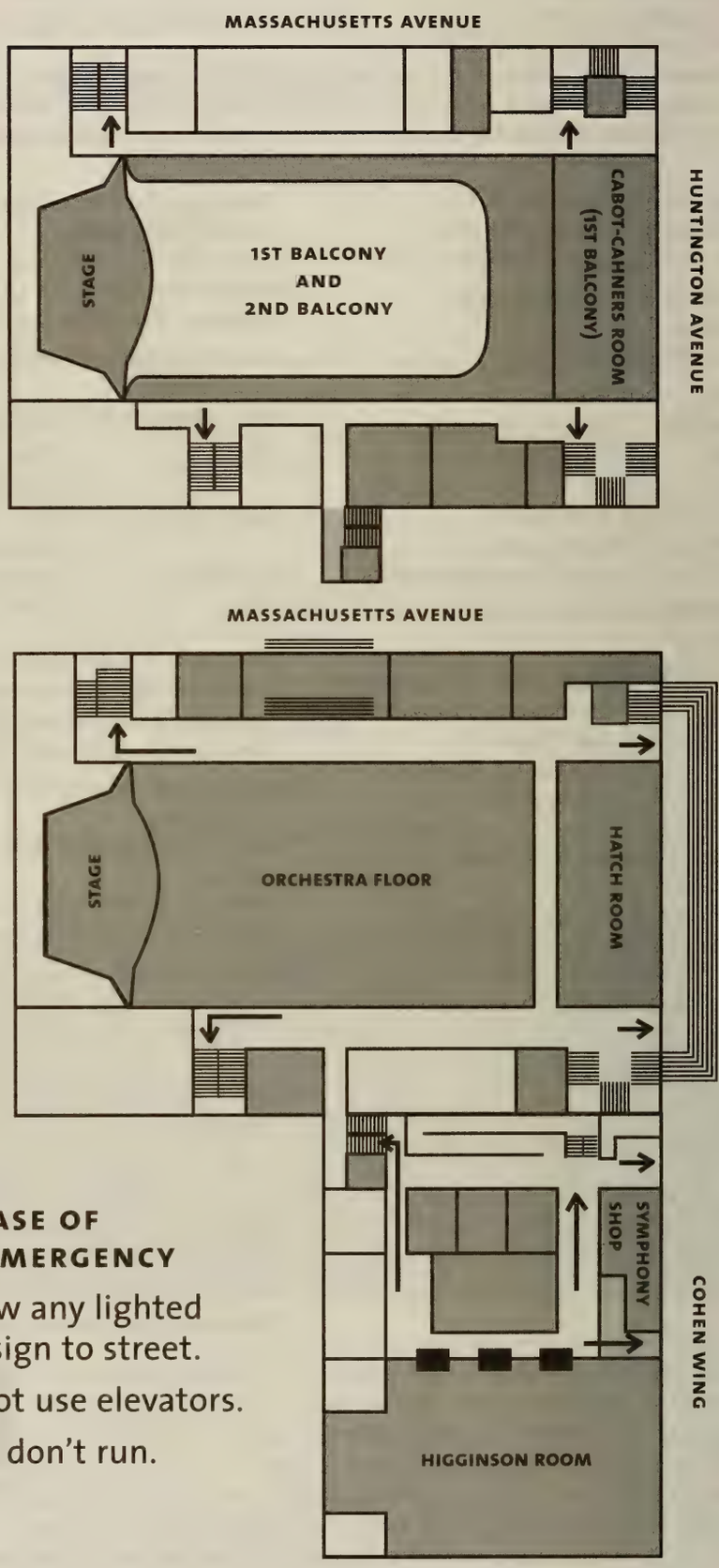
GENNADY ROZHDESTVENSKY conducting
ALEXANDER ROZHDESTVENSKY, violin
DINA KUZNETSOVA, soprano
CARL HALVORSON, tenor

GLAZUNOV	Overture on Greek Themes No. 2
SIBELIUS	Six Humoresques for Violin and Orchestra
PROKOFIEV	*American Overture*
SHOSTAKOVICH	Suite on Finnish Folk Tunes, for soprano, tenor, and chamber orchestra
SHOSTAKOVICH	Excerpts from *Hypothetically Murdered*

Programs and artists subject to change.

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TTD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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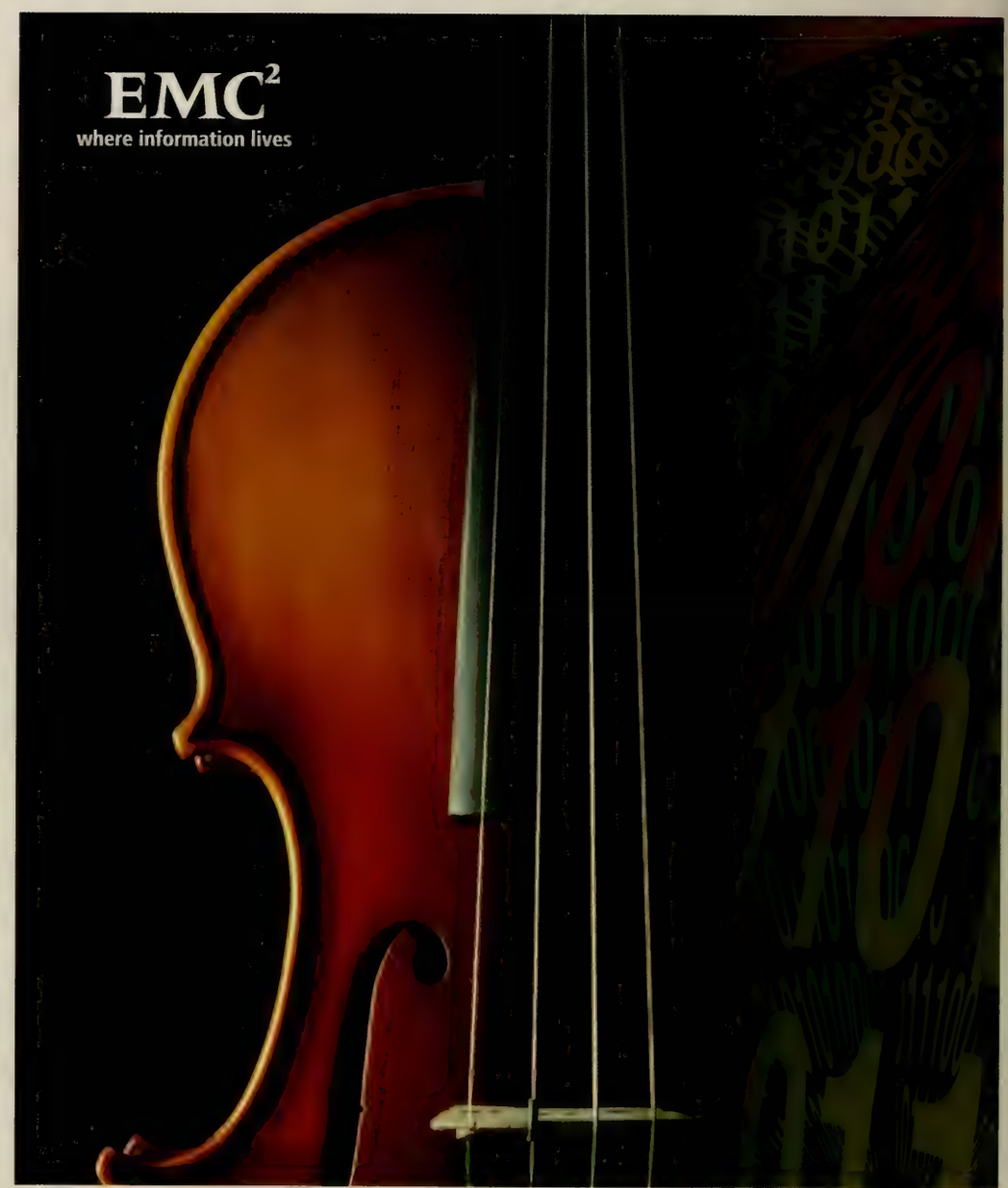
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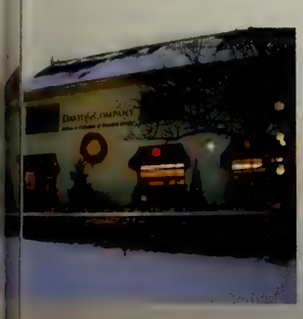
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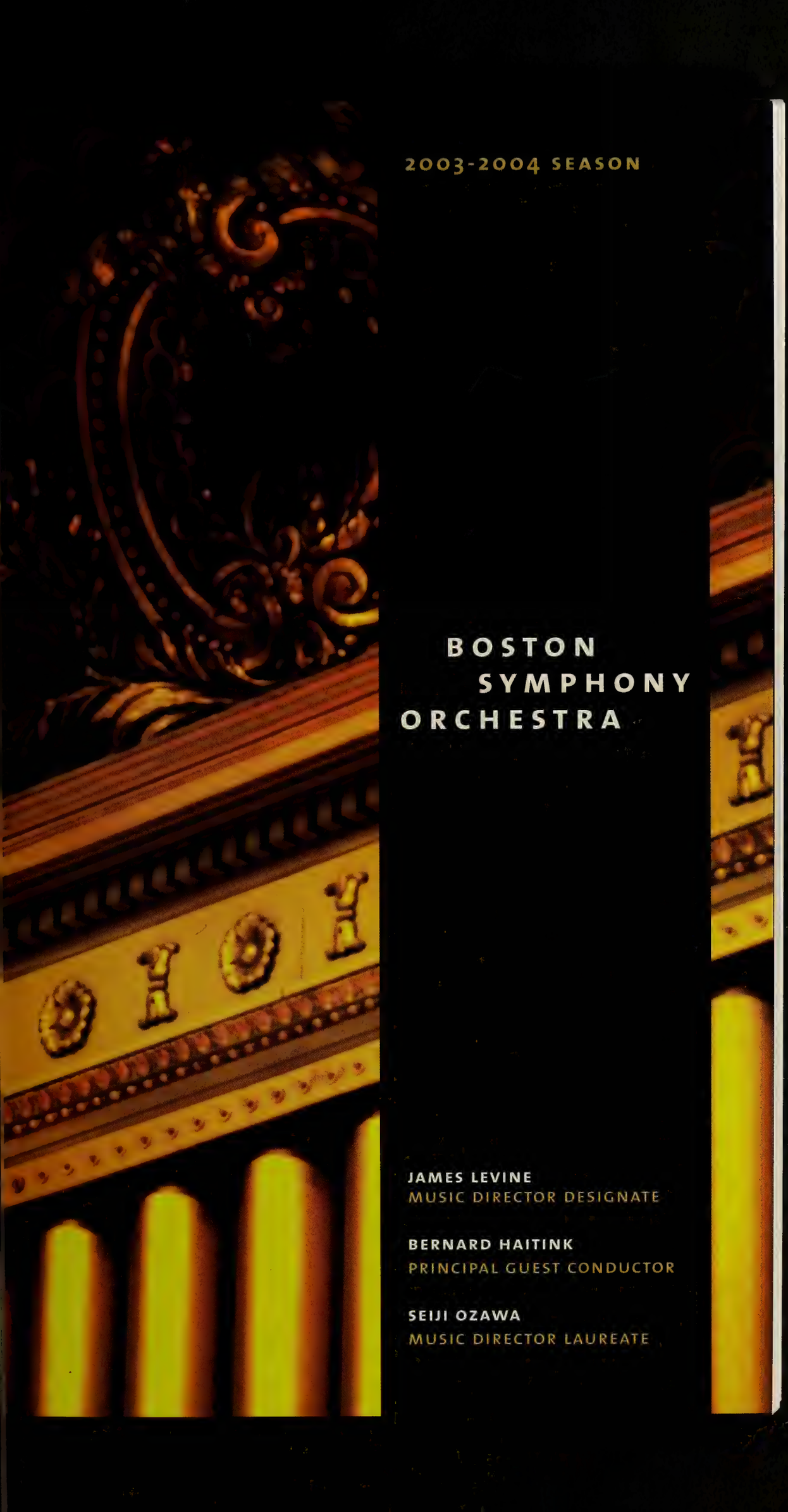
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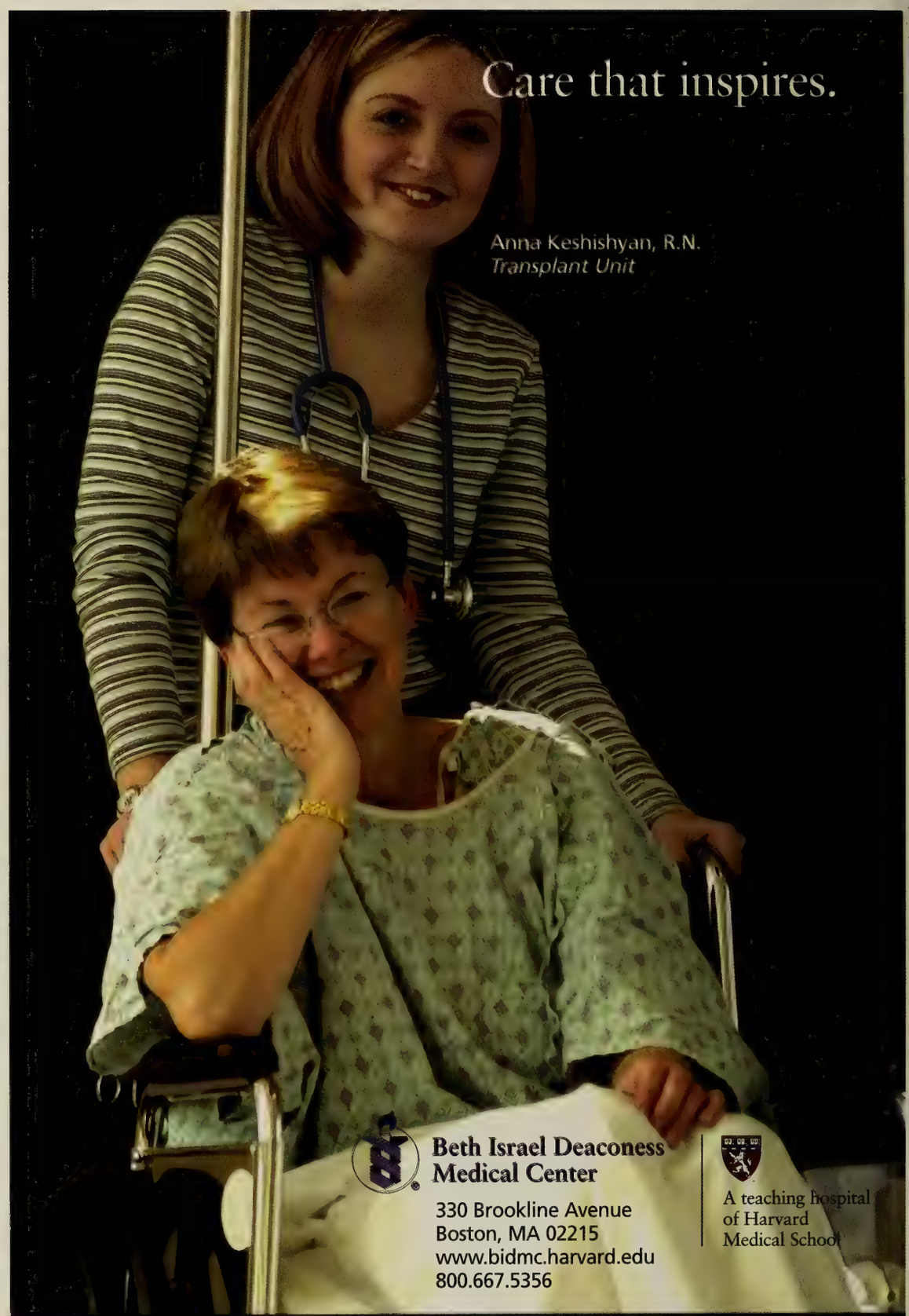
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This week's Pre-Concert Talks are given by Helen Greenwald, New England Conservatory of Music.

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BSO

BSO Pension Fund Concert Features Baritone Thomas Hampson with Christoph von Dohnányi Conducting, Sunday, February 1, at Symphony Hall

The BSO will play a special, non-subscription Pension Fund concert at Symphony Hall this Sunday, February 1, at 3 p.m. The acclaimed American baritone Thomas Hampson will be featured in Mahler's *Songs of a Wayfarer* with former Cleveland Orchestra music director Christoph von Dohnányi leading the BSO in a program also to include the overture to Mozart's *Marriage of Figaro* and the Symphony No. 4 of Johannes Brahms. A half-hour Pre-Concert Talk by BSO Director of Program Publications Marc Mandel will begin at 2 p.m. Tickets from $26 to $86 are available through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org.

Established in 1903, the Boston Symphony Pension Institution is the oldest among the American symphony orchestras. In recent years the Pension Institution has paid nearly $1 million annually to nearly one hundred pensioners or their surviving spouses. Pension Institution income is derived from Pension Fund concerts, and from Open Rehearsals at Symphony Hall and Tanglewood, as well as annual contributions from the Boston Symphony Orchestra, Inc.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for student groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance by contacting Paula Ramsdell in the BSAV Office at (617) 638-9391.

C.P.E. Bach Exhibit at Symphony Hall

In conjunction with the BSO's upcoming performances of Carl Philipp Emanuel Bach's Cello Concerto in A, Wq. 172, February 5-10 with soloist Pieter Wispelwey and conductor Ton Koopman, a special exhibit on the composer will be on display at Symphony Hall from February 4-10. Celebrating C.P.E. Bach's significance as a bridge between the Baroque and Classical idioms, the exhibit will feature rare manuscript and printed materials on loan from the Eda Kuhn Loeb Music Library at Harvard University and will be mounted in the Massachusetts Avenue corridor. Among the musical and literary sources on display will be editions from 1753, 1762, and 1787 of Bach's *Essay on the True Art of Playing Keyboard Instruments*.

Lecture & Master Classes with Ton Koopman and Pieter Wispelwey

Also in conjunction with the BSO's performances of C.P.E. Bach's A major cello concerto, conductor Ton Koopman and cellist Pieter Wispelwey will feature in Illustrated Lecture & Master Class events at Paine Hall, Harvard University (Music Building, North Yard, Cambridge) presented by the Cambridge Society for Early Music. Mr. Koopman will lead a master class for conductors with the Harvard Baroque Chamber Orchestra on Monday, February 2, at 7 p.m. Mr. Wispelwey will participate in a workshop for cellists on Monday, February 9, at 7 p.m. Both events are open to the public. Tickets are $10 adults ($5 seniors and students).

BSO Members in Concert

Ronald Knudsen leads the New Philharmonia Orchestra on Saturday, February 7, at 8 p.m., at the Sorenson Center, Babson College. Pianist Jonathan Bass is featured in Dohnányi's *Variations on a Nursery Song*, on a program

with Tchaikovsky's Suite No. 3. Tickets are $20, with discounts for students and seniors. For more information call (617) 527-9717 or visit www.newphil.org.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Mozart's Oboe Quartet in F, K.370, John Harbison's *Six American Painters*, and Dvořák's F major string quartet, Opus 96, *American*, plus the ensemble's annual "mystery piece," on Friday, February 13, at 8 p.m. at the Peabody-Essex Museum in Salem, and on Sunday, February 15, at 2:30 p.m. at Trinity Church in Newton Center. The performers are Mr. Miller, violinist Arturo Delmoni, BSO violinist Tatiana Dimitriades and violist Burton Fine, and BSO oboe Mark McEwen. Tickets are $24, with discounts for students and seniors. For more information call (617) 964-6553.

MusicWorks, founded by BSO violist Mark Ludwig, continues its 2003-04 season with a "Valentine Concert" on Saturday, February 14, at Hancock Shaker Village in Hancock, MA. This 6 p.m. concert in the Shaker Dwelling features Deborah Rentz-Moore, mezzo-soprano, and Christian Goodwillie, lute, in a program of love songs both "heavenly" (Shaker) and "worldly" (by Dowland). Admission is $14, with a post-concert Shaker Supper available for an additional cost. For reservations, please call (413) 443-0188, ext. 221.For additional information visit www.musicworksintheberkshires.org or call 1-866-266-2746.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, Helen Greenwald of the New England Conservatory discusses music of Kurtág, Schumann, and Brahms. In the weeks ahead, Jessie

On Display in Symphony Hall

The history of Symphony Hall and the Boston Symphony Orchestra is documented throughout the public spaces of Symphony Hall in an exhibit that displays hidden treasures from the BSO Archives, bringing to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall, and its grand opening on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the early formation of the orchestra; the Boston Pops; radio and television broadcasting history; and the use of Symphony Hall as a recording venue. The exhibit also explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series, as well as many non-musical activities including political events, travelogues, movie screenings, and a variety of trade shows. Shown at left is a 1900 photograph of pianist Harold Bauer, a frequent soloist with the BSO between 1900 and 1937 (photo by Gessford). At right is a 1936 charcoal drawing by Gerome Brush of Richard Burgin, the BSO's concertmaster from 1920 to 1962.





The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue and Huntington Avenue corridors, and on the first balcony along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

Ann Owens of Brandeis University discusses J.S. Bach, C.P.E. Bach, and Mendelssohn (February 4-10) and Hugh Macdonald of Washington University, St. Louis, discusses Suk, Martinů, and Dvořák (February 12-14). This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

Delta Air Lines Becomes Official Airline of the BSO

The BSO is pleased to welcome Delta Air Lines as the Official Airline of the Boston Symphony Orchestra for the 2003-04 through 2005-06 seasons. "In our first year of sponsorship with the BSO, we look forward to an exciting season of astonishing performances from artists around the world," said Vicki Escarra, Executive Vice-President and Chief Marketing Officer, Delta Air Lines. "At Delta, we are committed to supporting the arts, believing that they help us to embrace our differences and enrich our understanding of diverse peoples and cultures." Delta Air Lines' service in Boston dates back to 1933, when Boston-Maine Airways inaugurated service. Now, with more than 60,000 members of the Delta family worldwide, Delta has been a longtime supporter of the greater Boston metropolitan area, at the airport and beyond. With the complete redevelopment of Terminal A at Logan Airport, which is expected to be complete in 2005, Delta customers traveling through Boston will benefit from unprecedented customer-focused technology and services.

BSO Begins Long-Term Sponsor Relationship with Commonwealth Worldwide Chauffeured Transportation

The BSO has recently entered into a new, long-term partnership with Commonwealth Worldwide, a world leader in premier corporate and event travel, as the Official Chauffeured Transportation of the Boston Symphony Orchestra. "We are proud to support such a wonderful organization by providing chauffeured transportation for BSO conductors and guest artists throughout the season," said Dawson Rutter, President and CEO, Commonwealth Worldwide Chauffeured Transportation. "The BSO has enhanced the Boston community for 122 years and we are excited to be part of such a rich heritage for many years to come." Founded in Allston, MA, in 1982 with a single Cadillac, Commonwealth has grown to become a worldwide operation, handling corporate clientele with 90 full-time career chauffeurs. Commonwealth has provided its customers with the highest degree of service for more than twenty years and is continually setting new standards for customer service and support.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert. Please note, too, that ticket refunds will only be offered for concerts that are cancelled.



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LaCroix Family Fund, fully funded in perpetuity

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Concertmaster
Charles Munch chair, fully funded in perpetuity

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Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

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David and Ingrid Kosowsky chair

*Valeria Vilker Kuchment
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*Tatiana Dimitriades
Stephanie Morris Marryott and Franklin J. Marryott chair

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Catherine and Paul Buttenwieser chair

*Nicole Monahan
Mary B. Saltonstall chair

*Wendy Putnam
Kristin and Roger Servison chair

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Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

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Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

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Martha Babcock
Assistant Principal
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Mischa Nieland chair, fully funded in perpetuity

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Sandra and David Bakalar chair

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Stephen and Dorothy Weber chair

Richard C. and Ellen E. Paine chair, fully funded in perpetuity

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Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

** Participating in a system of rotated seating*
‡ On sabbatical leave
§ Substitute player

*James Orleans

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

*John Stovall

*Benjamin Levy

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Principal
Walter Piston chair, endowed in perpetuity in 1970

Fenwick Smith
Acting Assistant Principal
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Acting Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

§Linda Toote

Oboes

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Scott Andrews
Thomas and Dola Stemberg chair

Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

Daniel Katzen
Elizabeth B. Storer chair

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Richard Mackey
Hamilton Osgood chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Peter Chapman
Ford H. Cooper chair

Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Benjamin Wright
Rosemary and Donald Hudson chair

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity

Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity

J. William Hudgins
Barbara Lee chair

Timothy Genis
Acting Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp

Ann Hobson Pilot
Principal

Voice and Chorus

John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

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Lia and William Poorvu chair, fully funded in perpetuity

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Casts of Character: The Symphony Statues

by Caroline Taylor

This essay is taken from "Symphony Hall: The First 100 Years," a large-format book including photographs, commentary, and essays tracing the more than hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, "Symphony Hall: The First 100 Years" is available in the Symphony Shop.

Stare out into the vastness of an empty Symphony Hall. Who stares back? A satyr—a dancing one—as well as Sophocles, Euripides, Demosthenes, and Apollo.

These "casts of character" are among the sixteen mythological deities and legendary figures of antiquity who continually survey Symphony Hall. Striking elegantly languid poses from their second-balcony niches, they surely have the best "seats" in the house. These statues—all plaster casts of Old World originals—have been ensconced in their niches since the early 1900s, when a generous group of Symphony Friends selected and donated them to the hall.



Apollo Belvedere (Rome)

The idea for the statues originated with the hall's architects, McKim, Mead & White, and its acoustical adviser, Wallace Clement Sabine. Sabine saw the statuary as the solution to two problems confronting them at the time: the beautiful casts could embellish large wall surfaces in the hall while providing places where acoustical adjustments could be made. If the hall's acoustics needed to be altered, fabric or felt could be placed behind the statues without disturbing the decor. As it turned out, Symphony Hall was so masterfully designed that it was never necessary to change the acoustics in a significant way.

Florence Wolsky, although semi-retired, is a member of the Museum of Fine Arts Ancient Arts Department and one of the original Symphony Hall tour guides. Mrs. Wolsky has thoroughly researched the statues and their history. After more than thirty years of familiarity, her passion and affection for them remain undimmed.

The use of reproductions, explains Mrs. Wolsky, was extremely popular in the nineteenth century. At the Paris Exposition of 1867, a resolution was passed that everyone in the world had the right to be exposed to quality reproductions of the great statues of Greece and Rome.

Mrs. Wolsky explains: "There were very strong feelings of cultural uplift at the time, much the same feeling that was behind Major Higginson's impulse to found the Boston Symphony after he had traveled to Europe, had heard the great symphonies there, and seen the great art. People in Boston had a strong desire to bring great art to this country, since they believed it brought out the noblest instincts in man, and therefore created a better democracy.

"Since most Greek sculpture was rendered in bronze, not marble, most statuary was melted down. The Romans, however, adored Greek sculpture and made numerous copies, in marble, of Greek statues, which have survived."

Roman marbles, like their Greek predecessors, were rarely available for purchase. As a result, American specialists like Pietro Caproni and his brother—whose studios were at the corner of Washington and Newcomb streets in Roxbury—traveled to Europe, copying the originals with precision, grace, and plaster.

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According to Mrs. Wolsky, the actual selection of the Caproni plaster casts was entrusted to Mrs. John W. Elliot and a committee of about two hundred Friends of Symphony. The group pored over the Caproni brothers' catalogues, eventually choosing the sixteen statues now in the hall.

These statues were an appropriate addition to the neoclassical design of Symphony Hall, since the ancient Romans often decorated their odeons or theaters with such objects of art. The Caproni casts were not in place for the hall's opening concert, but were added one at a time as they emerged from the Caproni studios.



Apollo Citharoedus (Rome)

These statues, in Mrs. Wolsky's opinion, may well have been chosen with an eye toward beauty, as well as for their relevance to music, art, literature, and oratory. Two of the statues depict Apollo, the god of music and poetry. The first—set second from the right as you face the stage—is known as Apollo Citharoedus (pictured at right). Copied from the original in the Palazzo dei Conservatori in Rome and based on a Greek statue from about 430 B.C., it shows Apollo in the long robes of a musician. He is accompanying his songs and poetry on a cithara, an instrument similar to a lyre he is credited with inventing. On his head is a laurel wreath—the symbol of triumph in Greece and Rome—which was given to victors in the games and contests sacred to Apollo.

The second statue of Apollo—to the right, as you face the back of the hall—is the Apollo Belvedere (pictured on page 11), credited for generations as the highest ideal of male beauty. The original, in the Vatican Museum, is thought to be a Roman copy of a fourth-century B.C. work by Leochares, the court sculptor to Alexander the Great. Here, Apollo is shown as a divine hero, wearing a chlamys, or short cloak, and holding a bow in his left hand. A spray of the sacred laurel plant may once have rested in his other hand. A creature of earth and the underworld, the snake, is coiled around the tree stump, symbolizing Apollo's role as a god of prophecy.



Diana of Versailles (Paris)

To the left of this statue stands Diana of Versailles (pictured left), currently in the Louvre and also a copy of a fourth-century B.C. work by Leochares. Diana—known to the Greeks as Artemis, goddess of the chase and the forests—is shown here in the woods, flanked by a small stag. Wearing her hunting costume, a short tunic, she once readied a bow in her left hand. Like her brother Apollo, Diana was a musician who often led her choir of muses and graces at Delphi on returning from the hunt.

Three statues represent satyrs, or fauns—mythological creatures human in form, with the ears and tail of a goat. Satyrs were followers of Dionysus, the god of drama and music. The first satyr—first to the right, as you face the stage—has the infant Bacchus, or Dionysus, riding on his shoulders, grasping a bunch of grapes. The



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satyr holds a pair of cymbals. On the stump beside him is a panther skin, sacred to Dionysus, as well as Pan-pipes, grapes, and vine leaves.

The second satyr—fourth on the right, facing the stage—is known as The Dancing Faun. The original is currently in the Villa Borghese in Rome. This satyr, older and bearded, plays the cymbals while dancing, as he would in a procession honoring Dionysus. Another panther skin is draped on the stump behind him, his body twisted in the vigorous "contrapposto" typical of late Hellenistic art.

The third satyr—first on the left, as you face the stage—originated with Praxiteles, one of the three greatest sculptors of the fourth century B.C. As Mrs. Wolsky points out, Praxiteles was a virtuoso in stone sculpture and gave marble a translucent, soft surface that conveys the impression of human skin. A marvelous example of the characteristic grace of a Praxitelean statue, this one shows a languid, dreamy satyr leaning against a tree stump. It is often called The Marble Faun, from the book by Nathaniel Hawthorne it reportedly inspired.



Seated Anacreon (Copenhagen)

Also represented in Symphony Hall are Demosthenes (fifth from the right as you face the stage); two statues of the Greek poet Anacreon (sixth from the right and sixth from the left, the former—the "Seated Anacreon"—shown here); Euripides (seventh from the right); Hermes (third from the left); Athena (fourth from the left); Sophocles (fifth from the left); and the Greek orator Aeschines (seventh from the left).

One statue that has an indirect connection to the arts, at best, is that of the Amazon (second from the left), thought to be a copy of a work by Polycleitus from the fifth century B.C. The Amazon was probably chosen since it is one of the most famous statues of antiquity. Amazons were followers of the musician Diana. Mrs. Wolsky suspects that there may have been a desire to represent another woman in the statuary, in addition to Diana, Athena, and the so-called Woman from Herculaneum (third from the right), one of the statues buried by the eruption of Mount Vesuvius in 79 A.D. and listed in an old Cáproni catalogue as Mnemosyne, Mother of the Muses.

As beautiful as they are, the statues of Symphony Hall have not always been hailed as

List of Casts in Symphony Hall

As you face the stage, the casts on the right, beginning with the one nearest the stage, are:

Faun with Infant Bacchus (Naples)
Apollo Citharoedus (Rome)
Girl of Herculaneum (Dresden)
Dancing Faun (Rome)
Demosthenes (Rome)
Seated Anacreon (Copenhagen)
Euripedes (Rome)
Diana of Versailles (Paris)

The casts on the left, beginning from nearest the stage, are:

Resting Satyr of Praxiteles (Rome)
Amazon (Berlin)
Hermes Logios (Paris)
Lemnian Athena (Dresden; head in Bologna)
Sophocles (Rome)
Standing Anacreon (Copenhagen)
Aeschines (Naples)
Apollo Belvedere (Rome)

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noble additions to the architecture. Since their installation, letters and comments have been registered from concertgoers concerned with the statues' state of dishabille. As recently as 1947, one gentleman wrote to the former board president Henry B. Cabot:

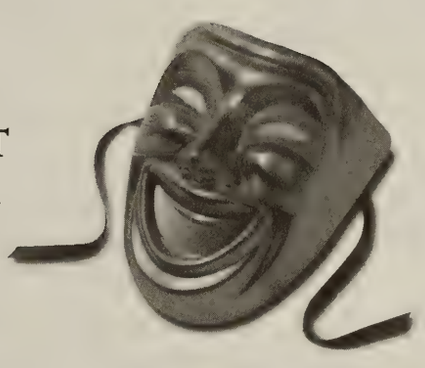
> I dare say no two cocktail bars in Boston are as seductive a medium and raise so much havoc with virgins as does Symphony Hall by means of its suggestive display of male privates.... Symphony Hall is one of the remaining symbols of Boston culture. Let us keep it serene. I do not know how art would be affected if the privates on the statues should be covered. All these figures have some sort of scarf about the shoulders, might it not be brought down lower?

Responded Mr. Cabot:

> I am afraid that were we to take your advice, somebody might quote to us a stanza from the old rhyme by Anthony Comstock which, as I remember, is:
>
> So keep your temper, Anthony.
> Don't mind the people's roars.
> We'll drape the tables' dainty legs
> In cotton flannel drawers.
> We'll cover all those nudities
> That your pure nature fret,
> And put a bustle on the nag
> To hide her red rosette.

Caroline Taylor has been on the staff of the Boston Symphony Orchestra for more than twenty years.

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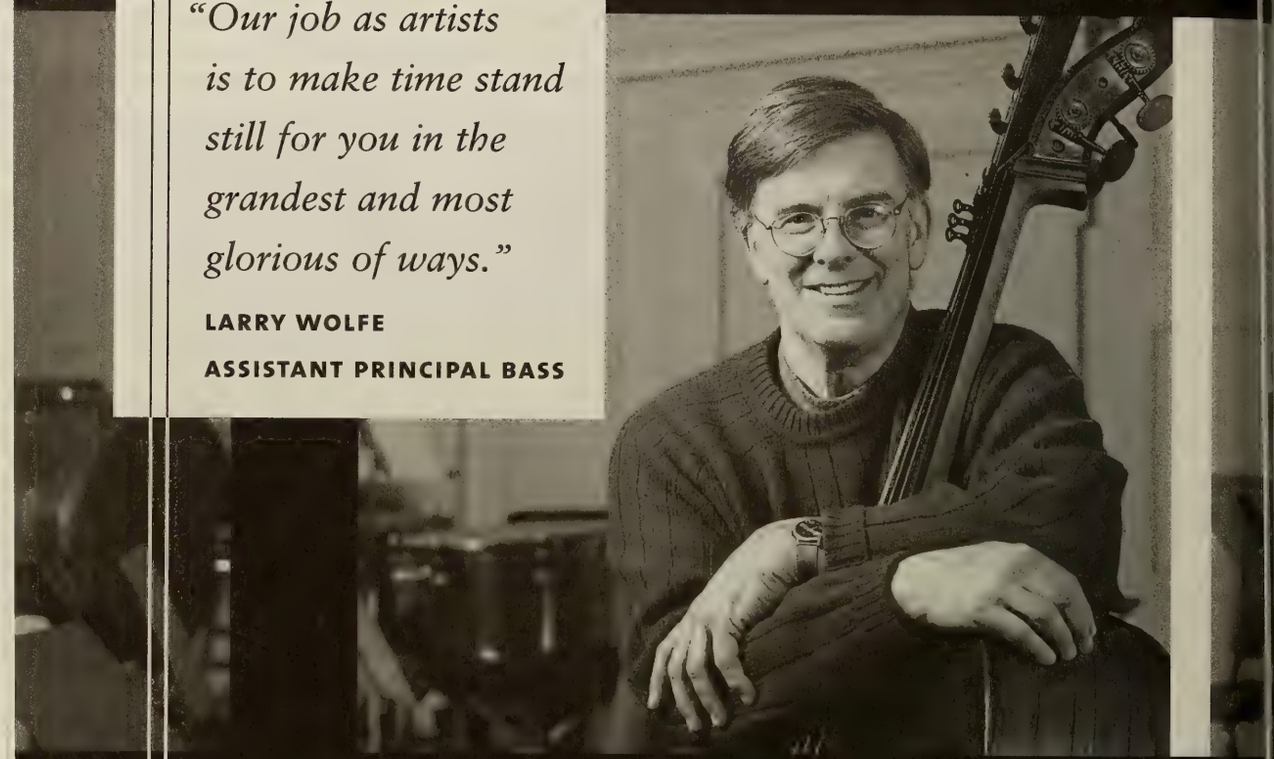
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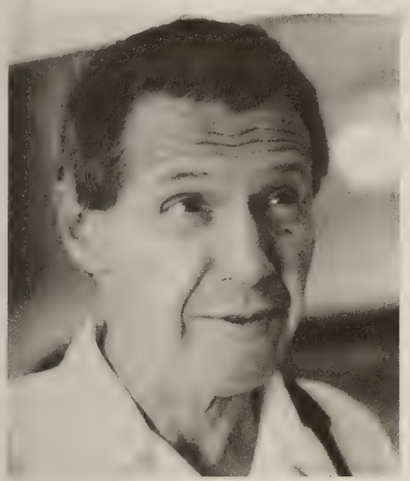
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György Kurtág
Stele, Opus 33



György Kurtág was born in Lugoj, Romania, on February 19, 1926, and lives in Paris. He composed ΣΤΗΛΗ, *or* Stele, *Opus 33, between April and October 1994 to fulfill a commission from the Berlin Philharmonic. He dedicated the score to Claudio Abbado and the Berlin Philharmonic, who gave the first performance on December 14, 1994, in Berlin. The American premiere took place at Tanglewood on August 15, 1995, in Seiji Ozawa Hall, with Reinbert de Leeuw conducting the Tanglewood Music Center Orchestra during that summer's annual Festival of Contemporary Music. These are the first performances of* Stele *by the Boston Symphony Orchestra, which has previously played only one Kurtág work, his "Grabstein für Stephan," in October/November 2002 with Federico Cortese conducting.* Stele *is scored for a very large orchestra consisting of six flutes (fourth doubling piccolo, fifth doubling alto, sixth doubling bass flute), four oboes (fourth doubling English horn), six clarinets (fourth doubling E-flat, fifth doubling bass, sixth doubling contrabass), four bassoons (fourth doubling contrabassoon); four horns, two tenor tubas in B-flat (first doubling fifth horn, second doubling seventh horn), two bass tubas in F (first doubling sixth horn, second doubling eighth horn), four trumpets, four trombones, contrabass tuba, two harps, cimbalom, piano and upright piano, celesta, percussion (vibraphone, xylorimba, marimba, triangle, four suspended cymbals, crash cymbals, tam-tam, two bongos, two tom-toms, claves, two logdrums, two bass drums, snare drum, tambourine, whip, tubular bells), sixteen first violins, fourteen second violins, fourteen violas (including three soloists), twelve cellos (including three soli), and eight basses (three soli). The celesta player also joins the pianist in playing the piano four-hands.* Stele *is about 13 minutes long.*

György Kurtág's birthplace of Lugoj was part of the Austro-Hungarian Empire until 1918, when it was ceded to Romania, along with Bartók's birthplace of Nagyszentmiklós (now Sinnicolau Mare), in the political redrawing of maps that followed World War I. Lugoj in 1926 was in Romania but many of its people, including the Kurtágs, were Hungarian. The family spoke Hungarian at home but at school György was expected to speak Romanian; his exposure to the composite culture of the region can be heard in his work as an adult.

Kurtág had piano lessons from his mother as a boy, and again as a teenager, when he also began studying composition. In 1946 he moved to Budapest, where he studied with some of the most important Hungarian musicians of the day, including the pianist Pál Kadosa and the composers Sándor Veress and Ferenc Farkas. The latter two, a generation older than Kurtág, both made an effort to forge a musical language beyond Bartók and Kodály, the dominant Hungarian composers. In 1947 Kurtág married the pianist Márta Kinsker. The two have often collaborated as performers since that time, including touring and recording extensively in recent years.

In the 1940s Kurtág became acquainted with composer György Ligeti, who also studied with Kadosa, Veress, and Farkas. Ligeti had access to some of the music—by Stravinsky, Webern, and others—that was banned or officially discouraged during this time, and was himself an experimenter whose more radical music was kept from performance during the first years of the 1950s. Both Kurtág and Ligeti benefited from a loosening of totalitarian control throughout the Eastern Bloc countries followed Stalin's death in 1953. This led to a thaw and greater cultural communication with Western Europe and America and allowed the composers to gain information about stimulating musical ex-

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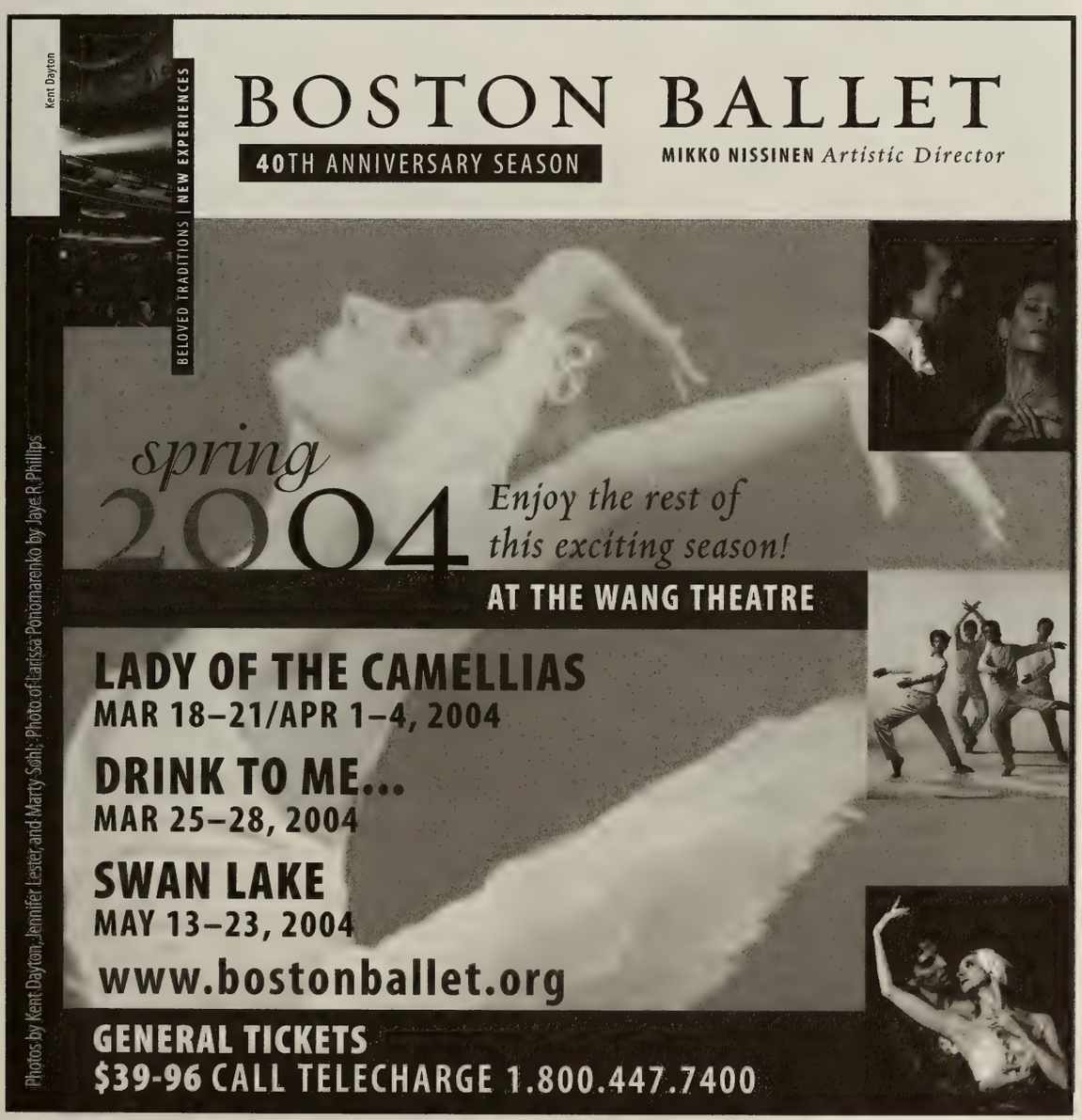
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perimentation in the West. In 1956, though, a populist revolution against the communist regime in Hungary was brutally suppressed by the Soviet military, tanks rolled into the cities, and the country's borders were closed. Ligeti escaped under dangerous circumstances and has lived in Germany ever since. Although Kurtág managed to spend a year in Paris, he chose to continue to live and work in Hungary, where he became well respected, even famous, as a teacher, répétiteur, and chamber music coach.

The compositions for which Kurtág first received notice were in an ascetic, experimental mode brought about by a reconsideration of his compositional language at the end of the 1950s. This was precipitated by his time in Paris in 1957-58, when he attended courses given by Messiaen, Milhaud, and Max Deutsch. He also worked with Marianne Stein, an art psychologist, whose suggestion that Kurtág reexamine the process of composition from its smallest elements merged with the composer's preoccupation with the scores of Anton Webern, which were much more accessible in France than in Hungary. Kurtág's new beginning led him to call a 1959 string quartet his "Opus 1," and he withdrew most of his earlier scores. The evident influence of Webern on his music extended to a deeper level, in the sense that the tiny musical cells that form the building blocks of these miniatures are each an expressive entity, like the carefully chosen words of a haiku. Of this early period, Kurtág's song cycle for soprano and piano,



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In 1970 several important Hungarian musicians formed the New Music Studio in Budapest for the purpose of performing pieces composed with the latest avant-garde techniques, such as improvisation and group composition. Works by Stockhausen, Mauricio Kagel, Cage, Christian Wolff, and others were given their Hungarian premieres under the Studio's auspices. Exposure to these methods stimulated Kurtág's already exploratory compositional processes. In 1973 he began an open-ended series of piano pieces (ostensibly for children, like Bartók's *Microcosmos*) that employed graphics in addition to standard notation, to encourage the performer's exploration of the sonic possibilities of the instrument. The composer called these pieces *Játékok*, or "Games," emphasizing the spirit of play in his conception. *Játékok* led to greater exposure for its composer outside of Hungary. In the past decade, Márta and György Kurtág have given "composed recitals" for piano four-hands of some of these pieces along with Kurtág's transcriptions of J.S. Bach. These recitals have led to even greater recognition, crowned this year (2004) by his being recognized with a Grammy nomination for Best Contemporary Composition for his *Signs, Games, and Messages*.



Grave stele of Philoxenos with his wife, Philoumene (Athens, c.400 B.C.; artist unknown)

After forty years of composing primarily chamber and piano works, plus a few works for chamber orchestra, *Stele* was Kurtág's first work for a true standard orchestra, with a full complement of strings. All of his earlier large-ensemble works were for chamber orchestras of different configurations but all featuring very small string sections—three violas, three cellos, and bass for *Grabstein für Stephan*, Opus 15c (1979/89); string quartet plus bass for *...quasi una fantasia...*, Opus 17, No. 1 (1988); single strings for the Double Concerto for piano and cello, Opus 27, No. 2. Another unusual aspect of the earlier works was Kurtág's treatment of those ensembles as several groups of instruments, further compartmentalizing these chamber-sized groups by removing them from one another in space. In *...quasi una fantasia...*, for example, there are several small ensembles placed throughout the auditorium; the music is thus very much expanded in space.

Stele, on its surface, is a much more conventional work, the instrumental sections of this Mahler-sized symphony orchestra disposed in the usual way onstage. Part of the reason for this is likely to have been the longstanding symphonic tradition of its commissioning body, the Berlin Philharmonic, and its conductor, Claudio Abbado. Kurtág wrote *Stele* for the Philharmonic during his two-year tenure as that orchestra's composer-in-residence, 1993-95. *Stele* is a memorial piece. The English (or German) word is a transliteration of the Greek ΣΤΗΛΗ (pronounced "steelee"), an inscribed stone monument or marker, although not necessarily funereal (see illustration). Kurtág wrote the piece in memory of his friend and mentor András Mihály (1917-1993), a composer,

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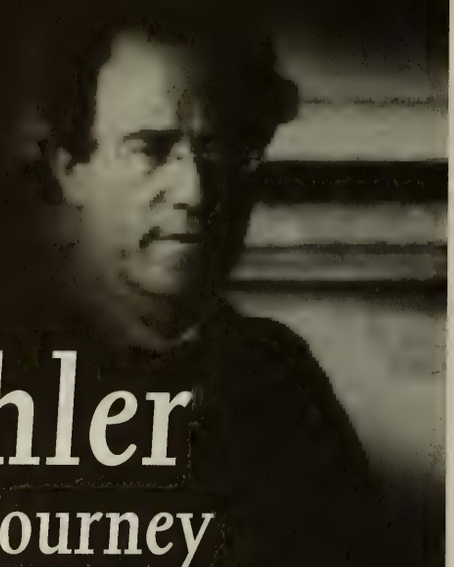
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conductor, and educator, from 1979-86 the general director of Hungarian State Opera. He had previously written the *Hommage à Mihály András, 12 Microludes for String Quartet*, as well as one of the pieces in the third volume of *Játékok* in honor of Mihály (1978), and following the composer's death in September 1993 Kurtág wrote the piano piece *Mihály András in memoriam*.

Kurtág employs that miniature work as the kernel of the third, final movement of *Stele*, which in turn can be heard as the source of the work as a whole. The characteristic musical elements of the last movement are large, slowly progressing chord forms and a melodic line of chromatic displacement, a "sighing" or lamenting motif, readily heard in each of the first two movements. This downward sigh is common to the lament singing of much of Eastern Europe and Greece, including Hungary. (Kurtág's erstwhile compatriot Ligeti has often used similar contours in his music.)

The unison G—tutti, with timpani—that begins the introductory first movement (Adagio) is a clear reference to the idea of "symphony," a strong, unambiguous orchestral gambit. Kurtág almost immediately undermines this clear sign, calling for many of the instruments to "smear" the image by varying its intonation by as much as a quartertone. One can hear this compromised unison as a form of the chromatic lament motif presented in the clarinets immediately following the opening gesture. This is picked up and layered in the other sections as the range of the orchestra expands outward. A chorale in the trombones and tuba, marked "Solemn: Hommage à Bruckner," is another reference to the symphonic tradition.

Stele is as much *about* grief and memory, about the acceptance of grief's existence, as it is an *expression* of grief. That being said, the second movement seems to represent grief's aggressive affront, the onset that triggers desperation. The movement is titled "Lamentoso—disperato, con moto" ("Lamenting—desperate, with motion") with the additional German marking, "Nicht zu schnell, aber wild, gehetzt, ungeduldig" ("Not too fast, but wild, hunted, frustrated"). Trumpets sound aggravated repeated notes, doubled by marimba and cimbalom (the Eastern European hammer dulcimer so characteristic of Kurtág's scoring), while the chromatic sighing motif, strained to the breaking point, is heard in cellos and double basses. The aggressive rhythm picks up the chromatic contour as other instruments join in an intense crescendo. An echo of the first movement's atmospheric textures is disrupted by the remorseless lament motif, finally culminating in a romanticized—again, *echt*-symphonic—chorale passage of the motif for full strings. Similar chordal statements pass among instrumental groups as the movement comes quietly to a close.

The last movement (Molto sostenuto—Very sustained), the longest, is an arc, ending with the same pulsating, diminishing chordal texture, followed by a rest, with which it begins. Over this barely changing background sounds the ubiquitous lament figure (dolcissimo, legatissimo—as sweetly and smoothly as possible). The chorale-like passages found in the earlier movements return in the middle of this final movement before the quiet, pulsating chords end the work in an atmosphere of restrained reconciliation.

—Robert Kirzinger





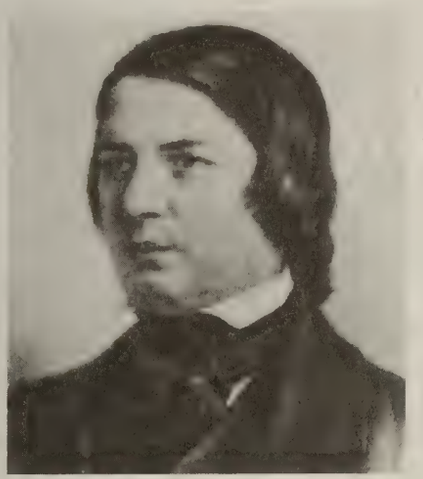


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Yundi Li, born in 1982 in China, became an overnight sensation after just turning 18, when he became not only the youngest contestant to win the International Frederic Chopin Piano Competition in 2000, but also the first winner of the top prize in 15 years, since this was not awarded on the two previous occasions.

Yundi Li's United States debut recital at Kennedy Center in Washington DC on September 2003 sold out several weeks in advance. Standing room tickets offered just before the concert disappeared in few minutes.

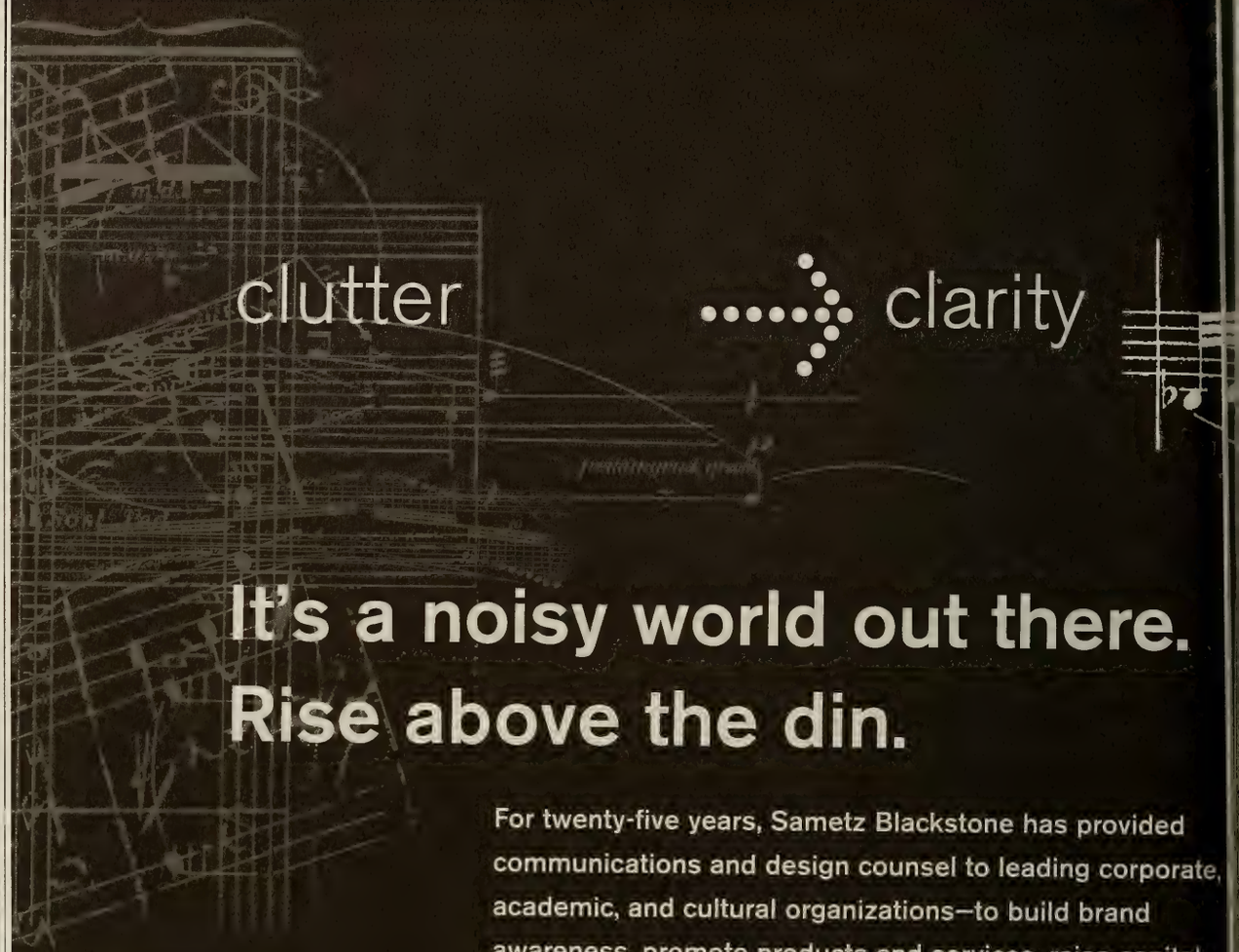
Robert Schumann
Piano Concerto in A minor, Opus 54



Robert Schumann was born in Zwickau, Saxony, on June 8, 1810, and died at Endenich, near Bonn, on July 29, 1856. In mid-May of 1841 Schumann composed a Concert Fantasy in A minor for piano and orchestra. Four years later, beginning in late May 1845, he reworked the Fantasy into the first movement of his Piano Concerto, completing the second movement on July 16 and the finale on July 31 that same year. Clara Schumann was soloist for the first performance of the concerto on December 4, 1845, in Dresden, with Ferdinand Hiller conducting. The American premiere was given by the Philharmonic Society of New York on March 26, 1859, at Niblo's Garden, with Sebastian Bach Mills as soloist under the direction of Carl Bergmann. Boston first heard the concerto in a Harvard Musical Association concert at the Boston Music Hall on November 23, 1866, with pianist Otto Dresel; Carl Zerrahn conducted. Georg Henschel led the first Boston Symphony performances in October 1882 with pianist Carl Baermann. The orchestra has since played it with the following pianists and conductors: Anna Steiniger-Clark, Adele aus der Ohe, Baermann, Antoinette Szumowska, Ossip Gabrilowitsch, Fanny B. Zeisler, Ernest Schelling, and Harold Bauer (all under Wilhelm Gericke's direction); Steiniger-Clark, Rafael Joseffy, Carl Faelten, Ignace Jan Paderewski, and Constantin Stern (under Arthur Nikisch); aus der Ohe and Joseffy (under Emil Paur); Germaine Schnitzer, Olga Samaroff, Max Pauer, Norman Wilks, George C. Vieh, Josef Hofmann, Paderewski, Carl Friedberg, and Szumowska (under Karl Muck); Wilks (under Otto Urack); Schelling (under Ernst Schmidt); Bauer, Benno Moiseiwitsch, Blanche Goode, Samaroff, Raymond Havens, Felix Fox, Constance McGlinchee, and Eugene Istomin (under Pierre Monteux); Alfred Cortot, Irene Scharrer, Jesús María Sanromá, Myra Hess, Martha Baird, Eunice Norton, and Gladys Gleason (under Serge Koussevitzky); Hofmann, Istomin, Jeanne-Marie Darré, and Theodore Lettvin (under Richard Burgin); Nicole Henriot, Rudolf Serkin, Clifford Curzon, Van Cliburn, and Istomin (under Charles Munch); Lettvin and Malcolm Frager (under Erich Leinsdorf); Claude Frank (under Thomas Schippers); Christoph Eschenbach (under Rafael Frühbeck de Burgos and Michael Tilson Thomas); Alicia de Larrocha (under Karl Ančerl and Neville Marriner); Michael Roll and Claudio Arrau (under Colin Davis); Emil Gilels (under Seiji Ozawa); Misha Dichter (under Kazuyoshi Akiyama); Claudio Arrau (under Colin Davis); Martha Argerich and Imogen Cooper (under Ozawa); Leif Ove Andsnes (the most recent subscription performances, under Roberto Abbado in November/December 1998); Hélène Grimaud (under Jeffrey Tate); and Nelson Freire (the most recent Tanglewood performance, under Hans Graf on July 19, 2003). In addition to the solo piano, the score calls for flutes, oboes, clarinets, and bassoons in pairs, two horns, two trumpets, timpani, and strings.

Clara Schumann, *née* Wieck, was a celebrated keyboard artist from her youth, and she was renowned through her long life (1819-1896) for her musical intelligence, taste, sensibility, warm communicativeness, and truly uncommon ear for pianistic euphony. She was a gifted and skilled composer, and Brahms, who was profoundly attached to her when he was in his early twenties and she in her middle thirties—and indeed all his life, though eventually at a less dangerous temperature—never ceased to value her musical judgment.

Robert and Clara's marriage, though in most ways extraordinarily happy, was difficult, what with his psychic fragility and her demanding and conflicting roles as an artist, an artist's wife, and a mother who bore eight children in fourteen years. They met when



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Clara was nine and Robert—then an unwilling and easily distracted, moody, piano-playing law student at the University of Leipzig—came to her father, the celebrated piano pedagogue Friedrich Wieck, for lessons. It was in 1840, after various familial, legal, psychological, and financial obstacles, that they married. Most of Schumann's greatest piano works come from the difficult time preceding their marriage. 1840 became his great year of song.

Clara Schumann was ambitious for her thirty-year-old husband and urged him to conquer the world of orchestral music as well. He had actually ventured into that territory a few times, making starts on four piano concertos and writing a rather jejune symphony in G minor, but he had not yet met with success. He now went ahead and produced a superb Concert Fantasy with Orchestra for Clara, as well as writing two symphonies: the first version of the D minor (now known almost exclusively in its revised form of 1851 and listed as No. 4) and the *Spring* (listed as No. 1). He could interest neither publishers nor orchestras in the one-movement Concert Fantasy, and so he expanded it into a full-length three-movement concerto. In doing so he revised the original Fantasy, making choices, as almost always he was apt to do whenever he had second thoughts, in the direction of safety and conventionality. (One can only guess whether the revisions reflect Schumann's own musical convictions or responses to the urgings of the more conservative Clara.) The full-dress, three-movement concerto was introduced by Clara in Dresden in December 1845.*



Robert and Clara Schumann

In 1839, Robert had written to Clara: "Concerning concertos, I've already said to you they are hybrids of symphony, concerto, and big sonata. I see that I can't write a concerto for virtuosi and have to think of something else." He did. Now, in June 1845, while the metamorphosis of the Concert Fantasy was in progress, Clara Schumann noted in her diary how delighted she was at last to be getting "a big bravura piece" out of Robert (she meant one with orchestra), and to us, even if it is not dazzling by Liszt-Tchaikovsky-Rachmaninoff standards, the Schumann concerto is a satisfying occasion for pianistic display, while of course being also very much more than that. (On the other hand, compared to the concertos by Thalberg, Pixis, and Herz that Clara had played as a young prodigy, Schumann's concerto, considered strictly as bravura stuff, is tame by comparison.)

Schumann's "something else" was noticed. Most of the chroniclers of the first public performances, along with noticing how effective an advocate Clara was for the concerto,

*The Fantasy in its original form was not heard again until the summer of 1967, when the late pianist Malcolm Frager played it at a reading rehearsal with the Tanglewood Music Center Orchestra, Erich Leinsdorf conducting. The following summer, also at Tanglewood but with the Boston Symphony, Frager and Leinsdorf gave the Fantasy its first public performance, this time using it as the first movement of the piano concerto. Frager was a fervent champion of the original version of the first movement, playing it whenever he could persuade a conductor to let him do so.

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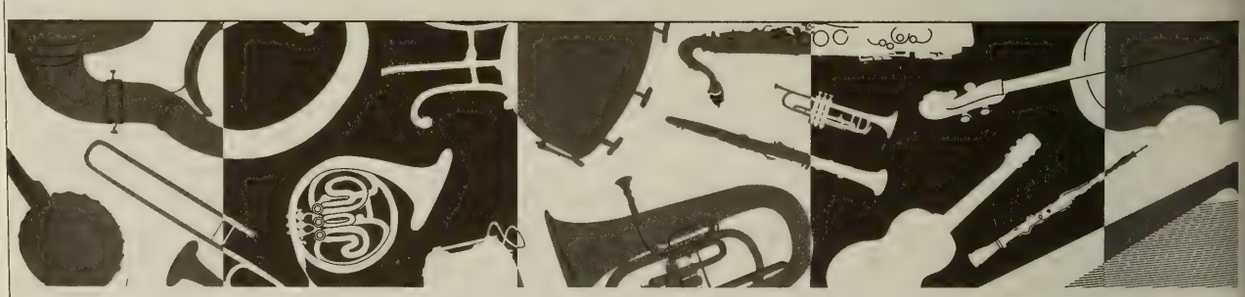
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were also attuned to the idea that something new—and very pleasing—was happening in this work. Many of them noted as well that the concerto needs an exceptionally attentive and sensitive conductor. F.W.M., who reviewed the first performance in Leipzig on New Year's Day 1846 for the *Neue Zeitschrift für Musik*, wrote that the many interchanges between solo and orchestra made the first movement harder to grasp at first hearing than the other two. One thing that strikes us about this first movement—but perhaps only in a very good performance—is how mercurial it is, how frequent, rapid, and sometimes radical its mood-swings are. Or, to put it another way, how Schumannesque it is.

Clara Schumann noted in her diary the delicacy of the way the piano and orchestra are interwoven, and among the pianist's tasks is sometimes to be an accompanist—the lyric clarinet solo in the first movement is the most prominent example. And to be a good accompanist means to be a superlative musician: intuitive, alert, ever listening. The pianist gets a grand, wonderfully sonorous cadenza at the end of the first movement, but above all the Schumann concerto is a work of conversation both intimate and playful—whether in the almost whimsically varied first movement, the confidences exchanged in the brief middle movement, or in the splendidly energized finale.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, on the major works for orchestra with chorus, is forthcoming.



Hello, I Must Be Changing

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When we are teaching adolescent girls about change, we do not have to create clever lessons based on simulations and change models. The curriculum is constantly present, staring girls in the face. Ready or not, their bodies, minds, emotions, relationships, and ideas shift dramatically and daily.

So, change for adolescents is a certainty. How well they do it, though, is another matter. Both ends and means are important. On the one hand is the goal of becoming a healthy, effective person, but on the other is the quality of the change process itself. It is the way in which the challenges of adolescence are met that forms the underlying pattern of adult coping skills.

Kurt Lewin, a founder of modern social psychology, identifies three phases in change cycles that are analogous to the phases through which a girl travels as she says goodbye to the child she used to be and begins to form the young woman she will become. There is a time of unfreezing, then changing, and finally a girl resets.

The pre-teen girl knows herself well. Hello Kitty, butterfly clips, and Beanie Babies define her world. Then, one morning, it's over. What made sense for so long doesn't anymore. A girl is beginning to let go of the younger child, a friend she knew well.

The growing girl will, at this point, change everything from friendships to her mind as she tries on different roles for size and fit. Gathering data on what to incorporate into her emerging young-woman vision, she scans the horizon for role models. Joan of Arc? Britney Spears? Aunt Nancy? And what about her life's work? Biochemist? Poet? Entrepreneur?

She may announce her career choice to the world at lunch only to change her mind by dinner. In the right environment, though, she will have the feeling that she is searching, not being whimsical or silly. She learns then that change is a part of life, not a threat to it. She sees that she is doing important work, not just pretending. Changing is difficult and best done in a confident community. Surrounded by steady and wise adults, a girl is reassured that her own inner testing and doubt do not shake the foundations of the community around her.

Finally, a girl begins to reset, that is, she begins to integrate her new ideas and perspectives into a new self-concept. Teachers everywhere are familiar with this phenomenon, which is why we are not surprised to notice, in about January every year, that seniors suddenly seem grown up and ready to leave, distinctly more mature than ever before. High school has served its purpose. Girls are ready to take their new selves into the world.

The emergence of a new grown-up persona is only part of the success. Secure in what she has accomplished, a girl now knows that she can manage change with resolve. She has found a creative style. She will approach other challenges purposefully. Most importantly, she will embrace change, her life-long companion, with the confidence that only early success can bring.

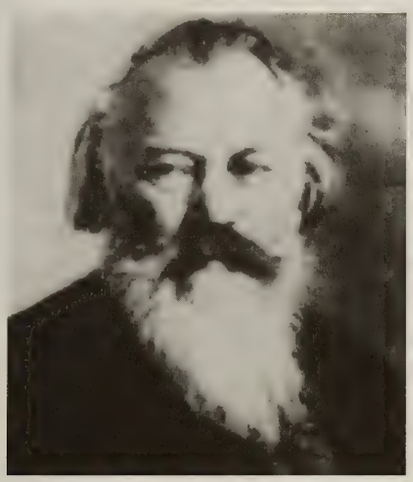
How can we make certain that the future leaders of our country will be able to manage a changing world successfully? Encourage them to take healthy risks, be there to listen, share coping strategies, and express certainty about their ability to succeed. From this secure base, they will sense that life is about growth, not defensive posturing. They will trust that the sky is not falling when hard times come along. If we, the adults in girls' lives, have patience for the journey and reverence for the process, girls will become the courageous innovators our world needs them to be.

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Johannes Brahms
Symphony No. 4 in E minor, Opus 98



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. The first mention of Brahms's Fourth Symphony is in a letter of August 19, 1884, to his publisher, Fritz Simrock. The work must have been completed about a year later, and in October 1885 he gave a two-piano reading of it with Ignaz Brüll in Vienna for a small group of friends including the critic Eduard Hanslick, the surgeon Theodor Billroth, the conductor Hans Richter, and the historian and Haydn biographer C.F. Pohl. Brahms conducted the first orchestral performance on October 25, 1885, at Meiningen. The American premiere was to have taken place in Boston in November 1886. Wilhelm Gericke in fact conducted the work at the public rehearsal on the 26th of that month, but he cancelled the scheduled performance after making highly critical remarks to the audience about the new score. He did conduct it at the Boston Symphony concerts of December 22 and 23, 1886, but meanwhile Walter Damrosch had gotten ahead of him with a concert performance with the New York Symphony on December 11. It has also been played by the Boston Symphony under Arthur Nikisch, Emil Paur, Carl Wendling, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Eugene Goossens, Stanley Chapple, George Szell, Charles Munch, Leonard Bernstein, Richard Burgin, Vladimir Golschmann, Erich Leinsdorf, Rafael Kubelik, Carlo Maria Giulini, William Steinberg, Michael Tilson Thomas, Joseph Silverstein, Edo de Waart, Klaus Tennstedt, Colin Davis, Andrew Davis, Václav Neumann, Seiji Ozawa, Giuseppe Sinopoli, Bernard Haitink, Marek Janowski, Zdenek Macal, Itzhak Perlman (the most recent Tanglewood performance, on August 19, 2000), and Daniele Gatti (the most recent subscription performances, in February 2002). The score calls two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, and strings. Piccolo and triangle appear in the third movement only, contrabassoon in the third and fourth movements only, and the trombones in the fourth movement only.

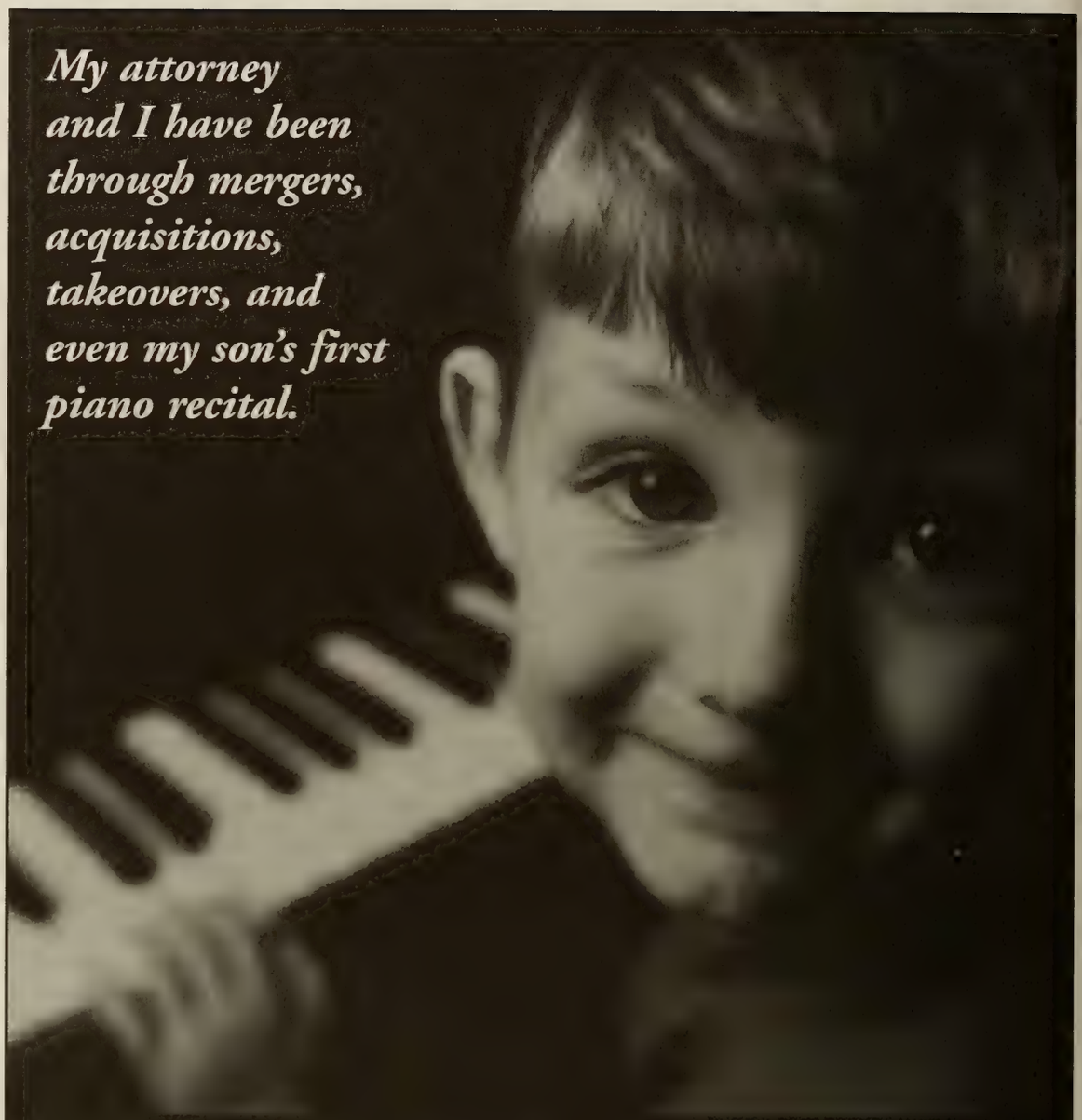
When Brahms was finishing a big piece he would usually notify friends that something was forthcoming. In that process he was apt to be most flip and ironic concerning



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the works he most cared about, such as the Fourth Symphony. In August 1885, from mountainous Mürzzuschlag, Brahms sent his advisor Elizabeth von Herzogenberg the first movement of a symphony: "Would you...tell me what you think of it?...Cherries never get ripe for eating in these parts, so don't be afraid to say if you don't like the taste. I'm not at all eager to write a bad No. 4." Back in Vienna, when a friend asked if he'd done a string quartet or the like over the summer, Brahms replied, "Nothing so grand as that! Once again I've just thrown together a bunch of polkas and waltzes."

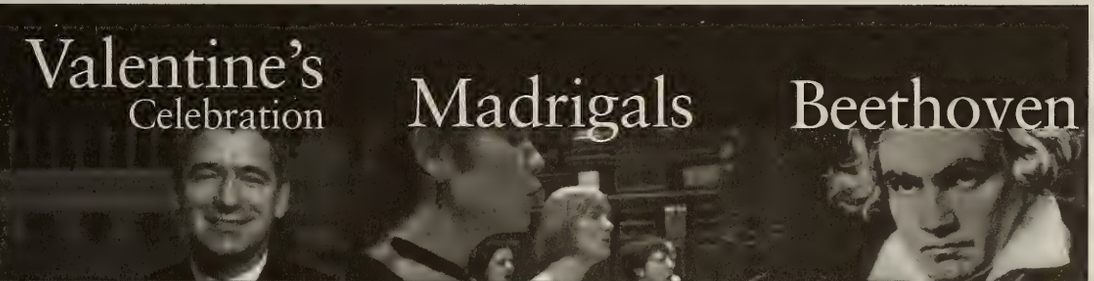
Like any composer, Brahms worried about the reception of a new work. He was more anxious than usual about the Fourth Symphony. His previous two symphonies had scored immediate successes, and that upped the ante for this one. Meanwhile, Brahms perhaps suspected he did not have a Fifth in him. And in its tone and import, the Fourth was the darkest and most densely crafted symphonic work he had put before the public. His relief was manifest when its early performances, starting in Meiningen on October 25, 1885, found tremendous acclaim.

The symphony's inception went back several years. In 1880 Brahms played friends a bass line from a Bach cantata, on which Bach had built a *chaconne*, a work consisting of variations over a repeated bass pattern. Brahms queried, "What would you think of a symphonic movement written on this theme someday?" Thus the finale of the Fourth. For that movement he was thinking of other models, including Bach's Chaconne in D minor for solo violin, of which Brahms once said: "If I had written this piece...the emotions excited would have driven me mad."

All of these are clues to how Brahms conceived the Fourth, a work of whose expressive import he never spoke directly. Instead, he said: the cherries never get ripe in these mountains; writing a piece like Bach's chaconne would drive me mad.

How do these hints play out in the Fourth Symphony? Three of its movements are in the minor mode, or a haunting, minor-tinted major. As he often did, Brahms concealed

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truth behind irony when he called the symphony "a bunch of polkas and waltzes." Most of the music reflects, however distantly, the rhythms and gestures of dance. These dances, however, are not blithe but grave.

The piece begins with a lilting E minor theme, its melodic profile a chain of thirds that will permeate the melodic material of the symphony. Soon the music verges into elaborate contrapuntal variations, which will also characterize the piece. The overall tone of the first movement might be called somber nobility, with subtle shades of emotion washing through the texture.



The famous picture of Brahms playing his G minor Rhapsody, painted by his friend, the artist Willy von Beckerath, from memory

The second movement, with its incantatory leading melody, has a tone primeval and ceremonial, like a procession for a fallen hero. In their mournful beauty, the orchestral colors are unique in Brahms, revealing his long study of Wagner and looking forward to Mahler and even Ravel. Then comes an almost shocking contrast—a leaping, pounding, two-beat C major *Allegro giocoso* that has been called "bacchanalian," and "tiger-like."

All of that is to set up the last movement: mostly minor, at times hair-raisingly intense. It is the chaconne about which Brahms had once speculated for a finale: an introduction and thirty variations over the steadily repeating Bach theme (which Brahms adapted, adding a chromatic note). In its treatment of a ruthlessly disciplined form the finale is a triumphant *tour de force*, and many critics have taken it for little else. But Brahms used the idea of the chaconne to evoke—as in its model, the Bach D minor—a sense of relentless, mounting tragedy. The end, where tradition says the darkness of minor should be lightened by a final turn to major, is a searing minor chord, the timpani pounding out the Brahmsian fate-motif.

After Brahms died, conductor Felix Weingartner offered an interpretation: "I cannot get away from the impression of an inexorable fate implacably driving some great creation, whether of an individual or a whole race, toward its downfall... [The finale is] a veritable orgy of destruction, a terrible counterpart to the paroxysm of joy at the end of Beethoven's last symphony."

Is that excessive—a race driving toward its downfall? In 1883, when the Fourth was taking shape, Brahms wrote his publisher: "In [Austria], where everything... tumbles downhill, you can't expect music to fare better. Really it's a pity and a crying shame, not only for music but for the whole beautiful land and the beautiful marvelous people. I still think catastrophe is coming."

What catastrophe was Brahms talking about for Vienna, for Austria, for music? We can trace that mounting concern (despair is not too strong a word) in pieces from the late 1860s on. It is there in the sorrowful beginning of the Alto Rhapsody: "Who can heal the pains/Of one... who sucked hatred of mankind/From the abundance of love?" Two years later came the choral *Schicksalslied* (*Song of Fate*), with its shattering middle section: "Suffering mankind/ Wastes away, falls blindly... down into endless uncertainty." Those works end not exactly with hope, but with the possibility of it. By 1882 and

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the *Gesang der Parzen* (*Song of the Fates*), even a tenuous hope has vanished. It begins, "Let the race of man/Fear the gods!" and ends in bleakness. In choosing those texts, was Brahms talking about himself, childless and lonely and aging? To a degree, certainly. But the real catastrophe he saw coming was not just his own.

In 1895 Vienna elected a new mayor, Karl Lueger, who made reactionary antisemitism the formula for political success. His election marked the end of power of the wealthy liberals who had largely built and run modern Vienna—and who were its most passionate music lovers. In Austria and in Germany, the most dynamic faction within that class were well-to-do, assimilated Jews. Those Jews above all were the targets of the ascendant Austro-German right wing. The night Lueger was elected, Brahms barked to friends: "Didn't I tell you years ago that it was going to happen? You laughed at me then... Now it's here... Antisemitism is madness!"

What had come was the beginning of the catastrophe Brahms had foretold. He did not just mean antisemitism. He meant the agenda that came with it: the exalting of the "world-transforming" antisemite Wagner, and his disciple Bruckner; the doctrine of racial purity and blood-instinct; the suppression of the liberal, music-loving middle class, Jewish and otherwise. Brahms could not have known where the madness was heading, but we do: toward Hitler. In *Mein Kampf*, Hitler wrote about how Vienna had shaped his consciousness, especially concerning the Jews.

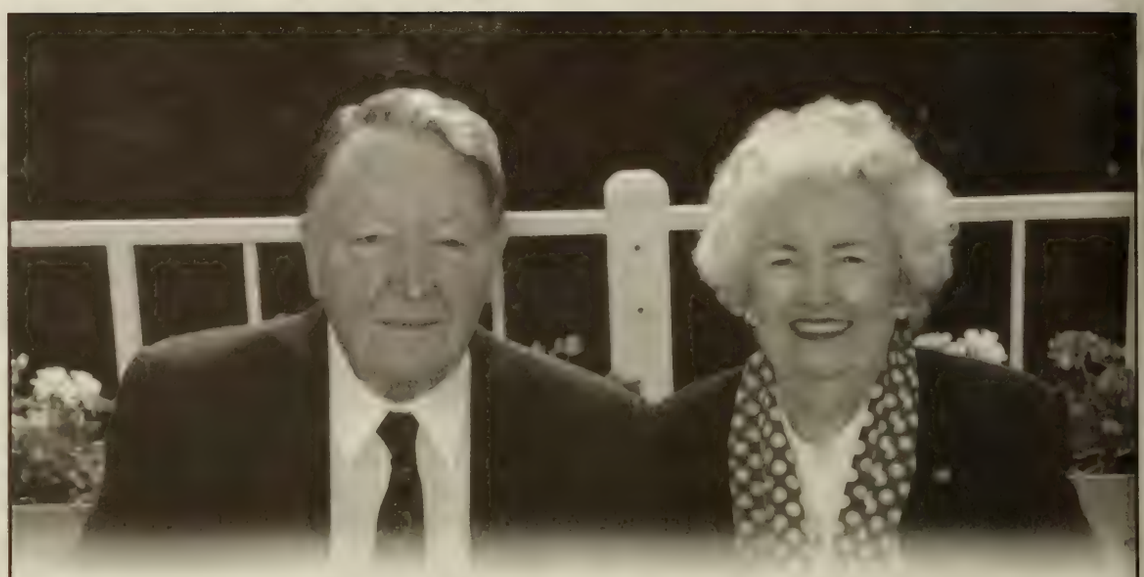
In his last years Brahms saw his class being destroyed, and he believed that music —his own music, and the great tradition he loved—would be consumed along with it. In 1896, in the Four Serious Songs that were his last testament, Brahms took the first notes of the Fourth Symphony, the chain of thirds B-G-E-C, and set to them the words "O death! O death!"

None of this is to say that Brahms prophesied the Nazis, or that he was the only person in Vienna who saw something malevolent taking shape. No one could have foreseen the final, incredible shape of the catastrophe. Nor is this to say that the Fourth Symphony is a literal story or prophecy.

For good reason, in his last years Brahms feared for his music, for all music, for his class, for his civilization. So in his last symphony he sang of that despair, sang in music of the highest craft of a craft he saw dying, and composed his elegy in the forms of solemn and mournful dances.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose book include *Charles Ives: A Life With Music*, *The Vintage Guide to Classical Music*, and, most recently, *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Recordings. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches creative writing at Tufts University. Mr. Swafford is currently working on a biography of Beethoven for Houghton Mifflin.



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A good source of biographical information on György Kurtág is his pupil Rachel Beckles Willson's article in the latest edition (2001) of The New Grove Dictionary of Music. Another, more personal, article by Willson can be found on the website of the Central Europe Review at http://www.ce-review.org/00/12/willson12.html. None of the books listed in Willson's New Grove bibliography about Kurtág and his music—mostly Hungarian- and German-language titles—is available in English, but she also lists many potentially useful articles from English-language music journals. Kurtág's *Stele* has been recorded by Claudio Abbado and the Berlin Philharmonic Orchestra (Deutsche Grammophon, with Kurtág's *Grabstein für Stephan* and Stockhausen's *Gruppen*), and by Michael Gielen and the SWR Sinfonieorchester (Hänssler Classic, with Mahler's Symphony No. 2). Other music by the composer is increasingly available on disc. A wonderful recent release is the Grammy-nominated "Signs, Games, and Messages," which contains that piece as well as two song cycles, *Hölderlin-Gesänge* and *...pas à pas – nulle part...* (ECM New Series). Also available from ECM are Márta and György Kurtág's two- and four-hand piano performances of Bach transcriptions and pieces from *Játékok*. Another release features *Scenes from a Novel*, performed by soprano Adrienne Csengery with Pierre Boulez conducting the Ensemble InterContemporain, along with other works (Hungaroton), and orchestral works including *...quasi una fantasia...* conducted by Peter Eötvös with soloist Zoltán Kocsis (col legno).

—Robert Kirzinger

The first full-scale biographical study of Schumann in English was the late Boston University professor John Daverio's *Robert Schumann: Herald of a "New Poetic Age"* (Oxford paperback). Daverio also provided the Schumann entry for the recently revised (2001) New Grove Dictionary of Music and Musicians. Daverio's last book, *Crossing Paths: Schubert, Schumann, and Brahms*, intriguingly examines aspects of Schumann's life and music in relation to Schubert and Brahms (Oxford University Press). Gerald Abraham's older article on Schumann from the 1980 edition of The New Grove was reprinted in *The New Grove Early Romantic Masters 1–Chopin, Schumann, Liszt* (Norton paperback). Eric Frederick Jensen's *Schumann* is a recent addition (2001) to the Master Musicians Series (Oxford). Hans Gál's *Schumann Orchestral Music* in the series of BBC Music Guides is a useful small volume (University of Washington paperback). *Robert Schumann: The Man and his Music*, edited by Alan Walker, includes a chapter by Alan Nieman on "The Concertos" (Barrie and Jenkins). Michael Steinberg's note on Schumann's Piano Concerto is in his compilation volume *The Concerto–A Listener's Guide*

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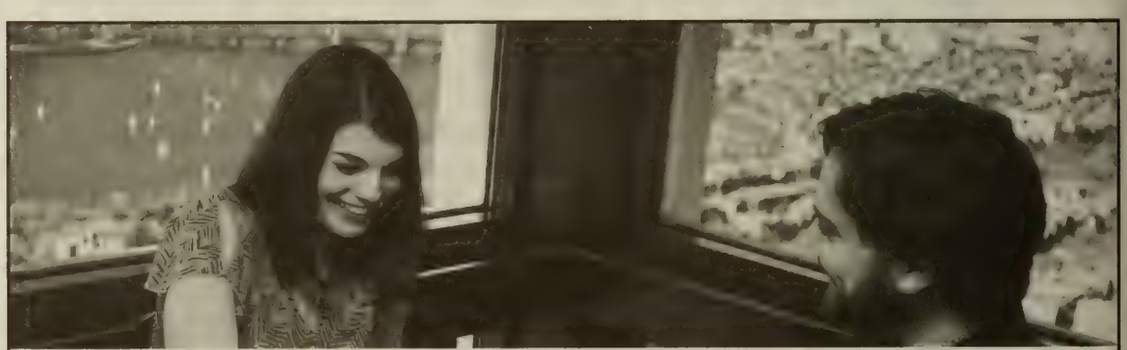
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(Oxford paperback). Donald Francis Tovey's note on the concerto is in his *Essays in Musical Analysis* (Oxford paperback). Peter Ostwald's *Schumann: The Inner Voices of a Musical Genius* is a study of the composer's medical and psychological history based on surviving documentation (Northeastern University Press).

Schumann's Piano Concerto has been recorded countless times. Pianist Leif Ove Andsnes's very recent account with Mariss Jansons and the Berlin Philharmonic has been widely acclaimed (EMI). A striking, relatively recent recording using period instruments is fortepianist Andreas Stair's with Philippe Herreweghe and the Orchestre des Champs-Élysées (Harmonia Mundi). Long associated with Schumann's music, pianist Murray Perahia has recorded the concerto twice: most recently with Claudio Abbado and the Berlin Philharmonic (Sony Classical) and previously with Colin Davis and the Bavarian Radio Symphony Orchestra (CBS/Sony Classical). The Boston Symphony Orchestra's 1980 recording of Schumann's Piano Concerto with Claudio Arrau and conductor Colin Davis is currently out of the catalogue (Philips). Martha Argerich's older recording with Mstislav Rostropovich and the National Symphony Orchestra, a prime candidate for reissue in Deutsche Grammophon's "Originals" series, is preferable to her remake with Nikolaus Harnoncourt and the Chamber Orchestra of Europe (Teldec). Leon Fleisher's fine recording with George Szell and the Cleveland Orchestra is available on compact disc in Europe but has never been marketed on CD in the United States (CBS/Sony Classical). Among historic issues, Dinu Lipatti's 1948 studio recording with Herbert von Karajan and the Philharmonia Orchestra continues to hold a special place despite dim, dated sound (EMI Références).

Significant recent additions to the Brahms bibliography include Jan Swafford's *Johannes Brahms: A Biography* (Vintage paperback); *Johannes Brahms: Life and Letters* as selected and annotated by Styra Avins (Oxford), and *The Compleat Brahms*, edited by conductor/scholar Leon Botstein, a compendium of essays on Brahms's music by a wide variety of scholars, composers, and performers, including Botstein himself (Nor-



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ton). Important older biographies include Karl Geiringer's *Brahms* (Oxford paperback; Geiringer also wrote biographies of Haydn and Bach) and *The Life of Johannes Brahms* by Florence May, who knew Brahms personally (originally published in 1905, this shows up periodically in reprint editions). Malcolm MacDonald's *Brahms* is a very good life-and-works volume in the Master Musicians series (Schirmer). John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides includes discussion of Brahms's symphonies, concertos, serenades, *Haydn* Variations, and overtures (University of Washington paperback). Michael Musgrave's *The Music of Brahms* concentrates on the music (Oxford paperback), as does Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson). Michael Steinberg's notes on the four Brahms symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on these works are among his *Essays in Musical Analysis* (Oxford paperback).

Christoph von Dohnányi has recorded the Brahms Fourth Symphony with the Cleveland Orchestra (Telarc). The Boston Symphony Orchestra has recorded the four Brahms symphonies under the direction of Bernard Haitink (Philips). Earlier Boston Symphony accounts of the Brahms Fourth were recorded by Serge Koussevitzky in 1938/39 for RCA (reissued on a Pearl compact disc with Koussevitzky's 1945 Brahms Third), by Charles Munch first in 1950 and then in stereo in 1958 (both for RCA), and by Erich Leinsdorf in 1966 (RCA). Noteworthy digital cycles of all four symphonies also include Nikolaus Harnoncourt's with the Berlin Philharmonic (Teldec), Charles Mackerras's with the Scottish Chamber Orchestra, in "period style" with interpretive choices suggested by documentation from Meiningen, Germany, where Brahms himself frequently conducted the orchestra (Telarc), and Daniel Barenboim's with the Chicago Symphony Orchestra (Erato). Among single issues of the Fourth Symphony, Carlos Kleiber's with the Vienna Philharmonic should not go unmentioned (Deutsche Grammophon "Originals"). The young British conductor Daniel Harding's pairing of Brahms's Third and Fourth symphonies with Die Deutscher Kammerphilharmonie Bremen is marked by youthful exuberance, a strong sense of rhythm, an informed sense of period style—including antiphonal seating of the first and second violins—and clear textures (Virgin Classics). For those interested enough in historic issues to listen through dated sound, the preferred Wilhelm Furtwängler renditions of the Brahms Fourth are from a December 1943 concert with the Berlin Philharmonic (on Music & Arts or Tahra) and from an August 1950 Salzburg Festival concert with the Vienna Philharmonic (Orfeo). Arturo Toscanini's broadcasts of the Brahms Fourth with the NBC Symphony from 1943 (Music & Arts) and with the Philharmonia Orchestra from 1952 (Testament) contrast strikingly with his 1951 NBC Symphony studio recording (RCA).

—Marc Mandel

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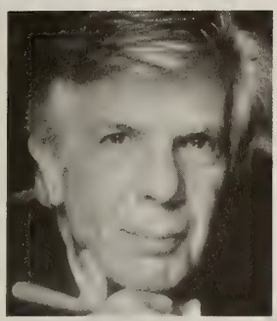
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Christoph von Dohnányi



Christoph von Dohnányi is recognized as one of the world's preeminent orchestral and opera conductors. In addition to guest engagements with the major opera houses and orchestras of Europe and North America, his appointments have included opera directorships in Frankfurt and Hamburg as well as principal orchestral conducting posts in Germany, London, and Paris. Mr. Dohnányi completed his tenure as music director of the Cleveland Orchestra in 2002, a post he assumed in 1984. During those years, he led the orchestra in a thousand concerts, fifteen international tours, and twenty-four premieres, and recorded over a hundred works. Mr. Dohnányi was named the orchestra's music director laureate in 2002-03, and made acclaimed guest appearances in Boston, Philadelphia, Pittsburgh, Chicago, and New York. In July 2003 he conducted the North German Symphony Orchestra in performances at the Schleswig-Holstein Festival; he takes over the directorship of that orchestra in the fall of 2004. In the United States, his 2003-04 season includes appearances with the Boston Symphony at Symphony Hall and Tanglewood; the Los Angeles Philharmonic in the city's new Disney Hall; the Chicago Symphony at Orchestra Hall and Ravinia, and performances with London's Philharmonia Orchestra in New York, Philadelphia, Washington, D.C., and the New Jersey Performing Arts Center. He became principal conductor of the Philharmonia in 1997, having served as principal guest conductor since 1994. Mr. Dohnányi has conducted frequently at the world's great opera houses, including Covent Garden, La Scala, the Vienna State Opera, Berlin, and Paris. He has been a frequent guest conductor with the Vienna Philharmonic at the Salzburg Festival, where he led the world premieres of Henze's *Die Bassariden* and Cerha's *Baal*. Mr. Dohnányi returned to Salzburg in the summer of 2001 for a new production of Richard Strauss's *Ariadne auf Naxos*, and in October 2001 he conducted Strauss's *Die Frau ohne Schatten* at Covent Garden. Mr. Dohnányi also appears with Zurich Opera, where in recent years he has conducted Strauss's *Die schweigsame Frau*, a double bill of Stravinsky's *Oedipus Rex* and Bartók's *Bluebeard's Castle*, and new productions of Verdi's *Un ballo in maschera* and Berg's *Wozzeck*. Christoph von Dohnányi has made many critically acclaimed recordings for London/Decca with the Cleveland Orchestra and the Vienna Philharmonic. With Vienna, he has recorded a variety of symphonic works and a number of operas, including Beethoven's *Fidelio*, Berg's *Wozzeck* and *Lulu*, Schoenberg's *Erwartung*, Strauss's *Salome,* and Wagner's *The Flying Dutchman*. With the Cleveland Orchestra, his

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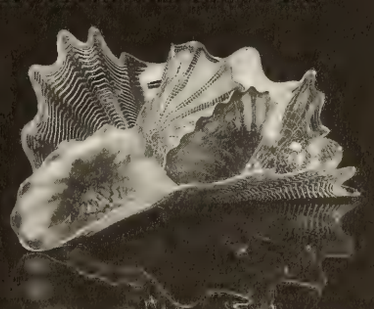
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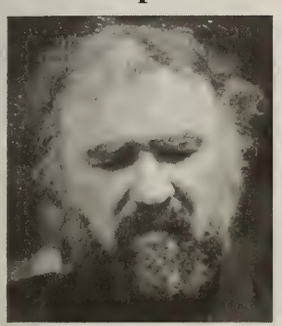
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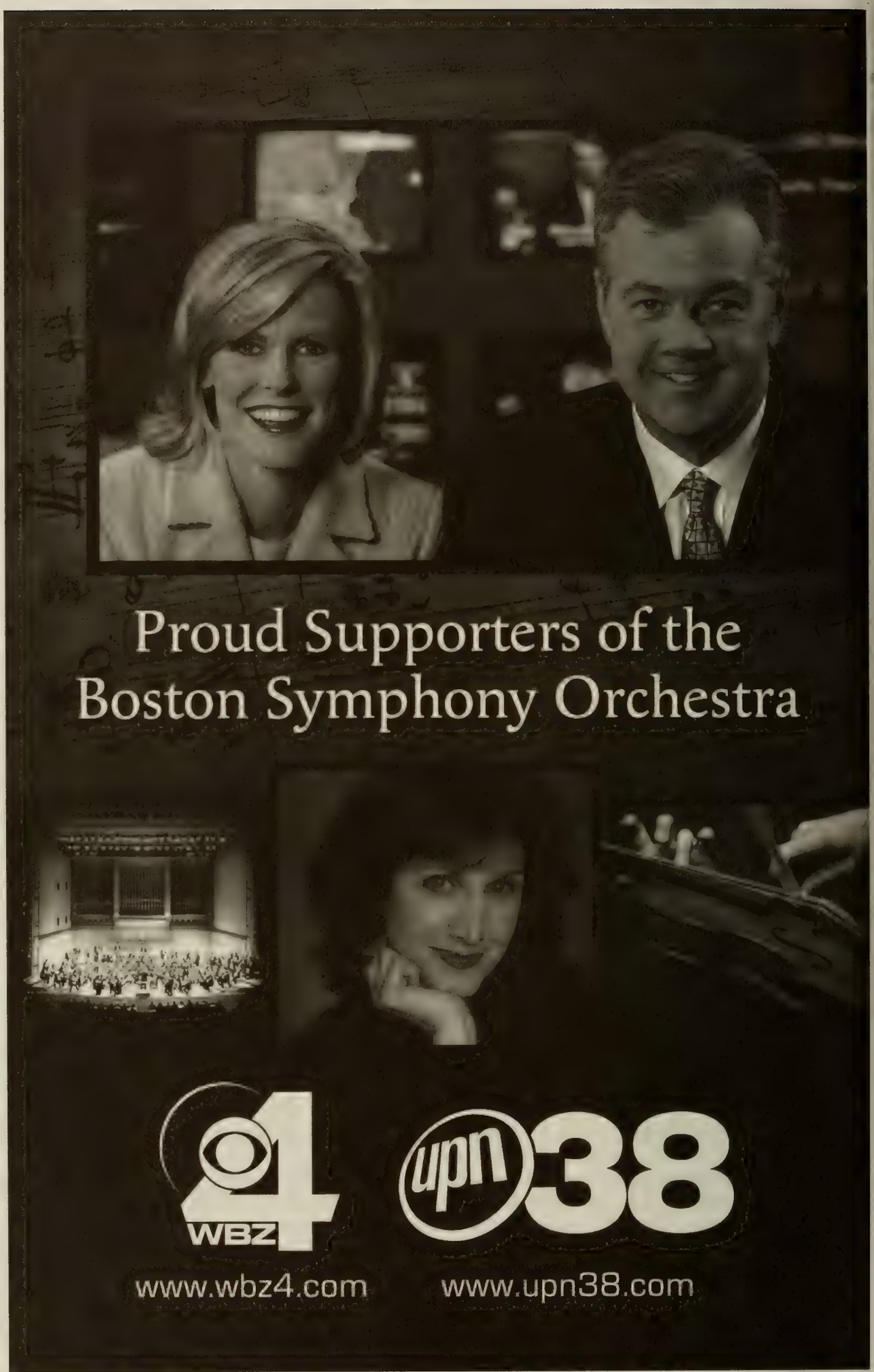
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Radu Lupu



Pianist Radu Lupu, firmly established as one of the most important musicians of his generation, is widely acknowledged as a leading interpreter of the works of Beethoven, Brahms, Mozart, and Schubert. Since winning the 1969 Leeds Piano Competition, Mr. Lupu has regularly performed as soloist and recitalist in the musical capitals and major festivals of Europe and the United States. He has appeared many times with the Berlin Philharmonic since his debut with that orchestra at the 1978 Salzburg Festival under Herbert von Karajan, and many times also with the Vienna Philharmonic, including the opening concert of the 1986 Salzburg Festival under Riccardo Muti. He is also a frequent visitor to the Royal Concertgebouw Orchestra and to all of the major London orchestras. Radu Lupu's first major American appearances were in 1972 with the Cleveland Orchestra under Daniel Barenboim in New York and with the Chicago Symphony led by Carlo Maria Giulini. Concerts with the New York Philharmonic soon followed. Mr. Lupu has since appeared with all of the foremost American orchestras. During the 2003-04 season Mr. Lupu's North American schedule features appearances with the Boston Symphony, the Los Angeles Philharmonic, the Atlanta Symphony, and the Seattle Symphony, as well as performances with the Staatskapelle Berlin conducted by Daniel Barenboim in Chicago and New York. Recent seasons have featured recitals in New York (Carnegie Hall), Chicago, Philadelphia, San Francisco, and Toronto, as well as performances with the Cleveland Orchestra, the Chicago Symphony in Chicago and at Carnegie Hall), the Cincinnati Symphony, the Minnesota Orchestra, the New York Philharmonic, the Saint Louis Symphony, the Toronto Symphony, and the National Arts Centre Orchestra in Ottawa. Mr. Lupu has made more than twenty recordings for London/Decca, including the complete Beethoven concertos with the Israel Philharmonic and Zubin Mehta, the complete Mozart violin sonatas with Szymon Goldberg, and numerous solo recordings of Beethoven, Brahms, and Schubert. His recording of Schubert's sonatas, D.960 and 664, won a Grammy Award in 1996. His recordings of Schumann's *Kinderszenen*, *Kreisleriana*, and *Humoresques* won an Edison Award in 1995. He has also made two recordings with pianist Murray Perahia (Sony Classical) and two albums of Schubert Lieder with soprano Barbara Hendricks (EMI). In 1998 he joined Daniel Barenboim for a disc of Schubert works for piano four-hands for Teldec. In 2001 Decca released his 2-disc set of Schubert's music for violin and piano with Szymon Goldberg. Born in Romania in 1945, Radu Lupu began studying the piano at age six with Lia Busuioseanu. He made his public debut with a complete program of his own music at twelve and continued his studies for several years with Florica Muzicescu and Cella Delavrance. In 1961 he won a scholarship to the Moscow State Conservatory, where he studied with Heinrich Neuhaus and the latter's son, Stanislav Neuhaus. During his seven years at the Moscow Conservatory he won first prize in the 1966 Van Cliburn, the 1967 Enescu International, and the 1969 Leeds International competitions. In 1989 he was awarded the prestigious "Abbiati" prize given by the Italian Critics Association. Radu Lupu made his Boston Symphony debut with Mozart's A major concerto, K.488, in December 1977 and returned most recently in January 2001, as soloist in Mozart's B-flat piano concerto, K.595.


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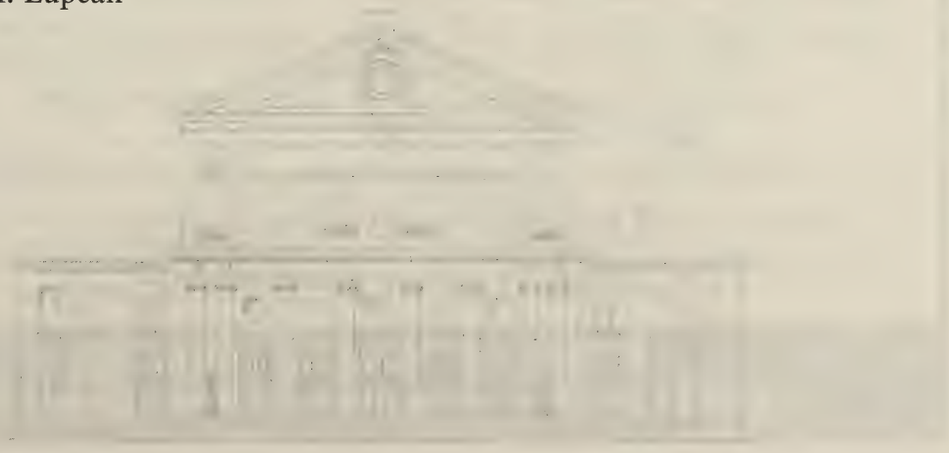
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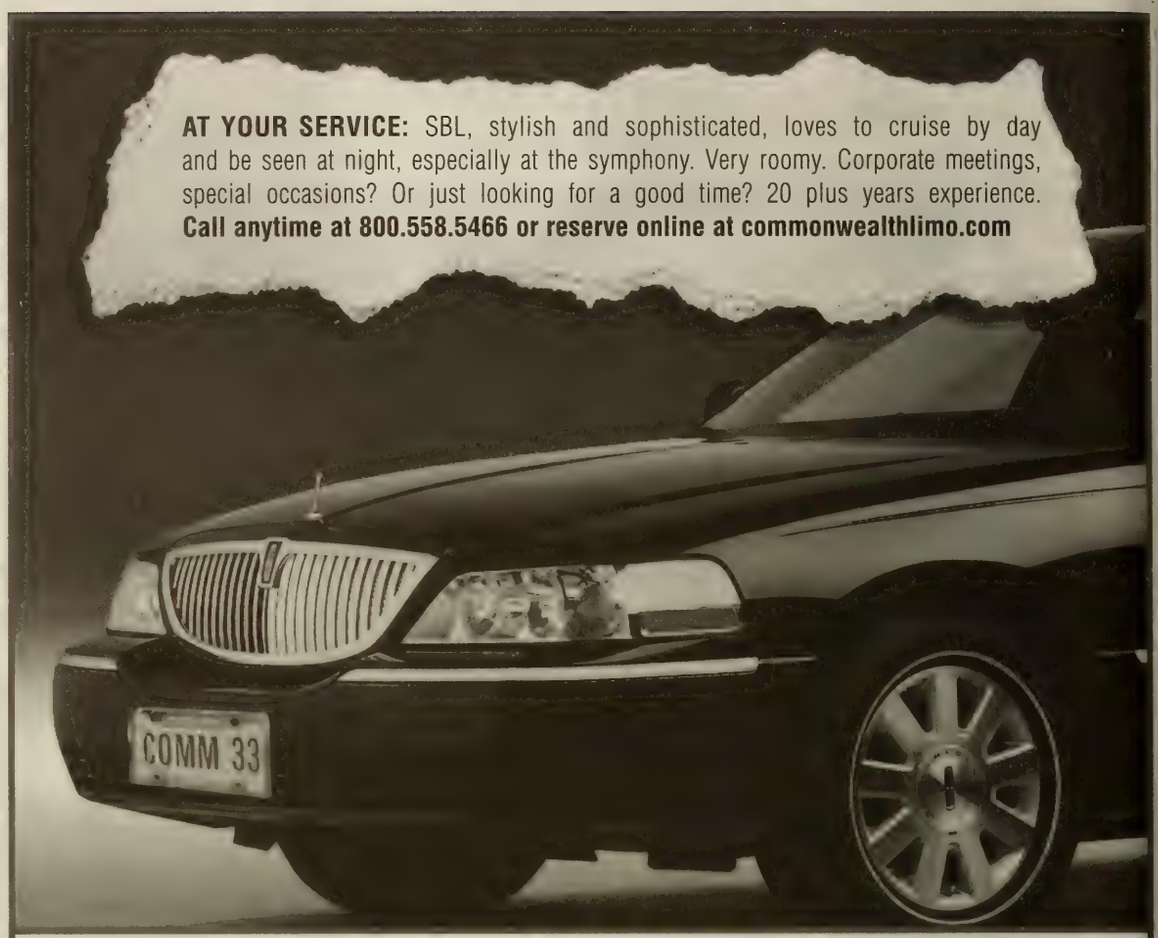
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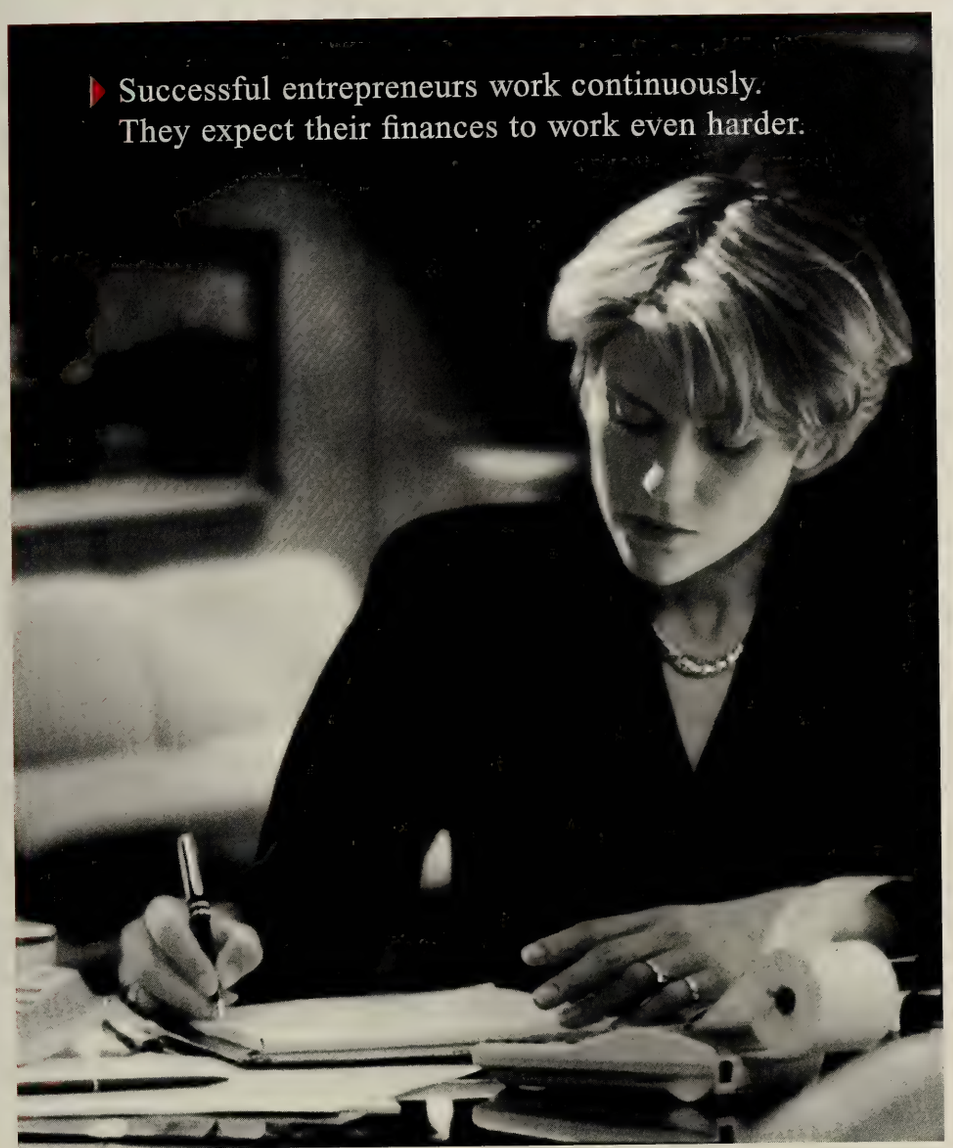
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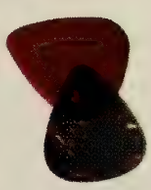
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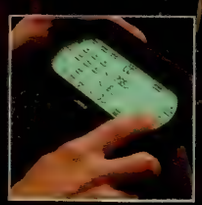
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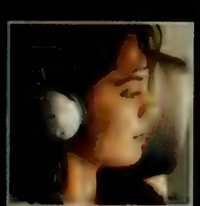
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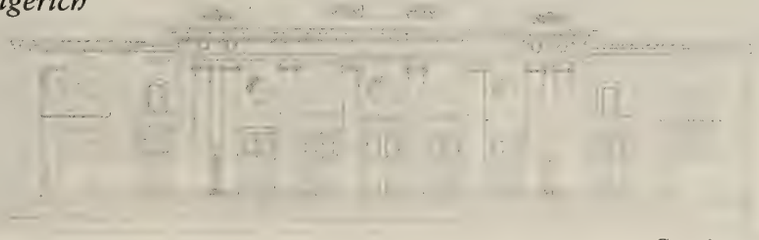
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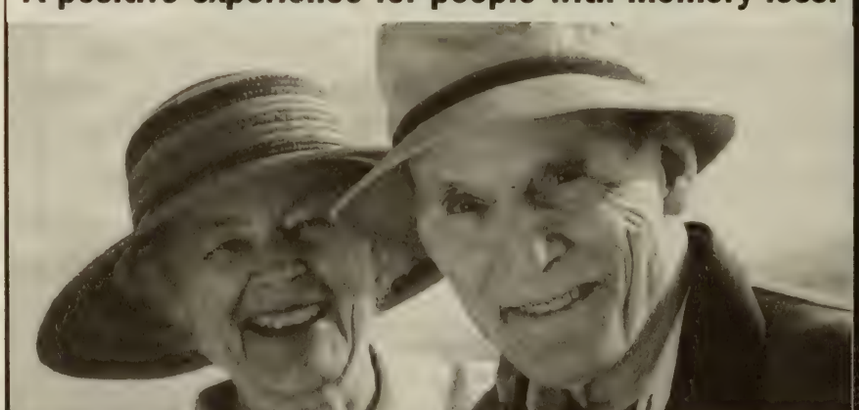
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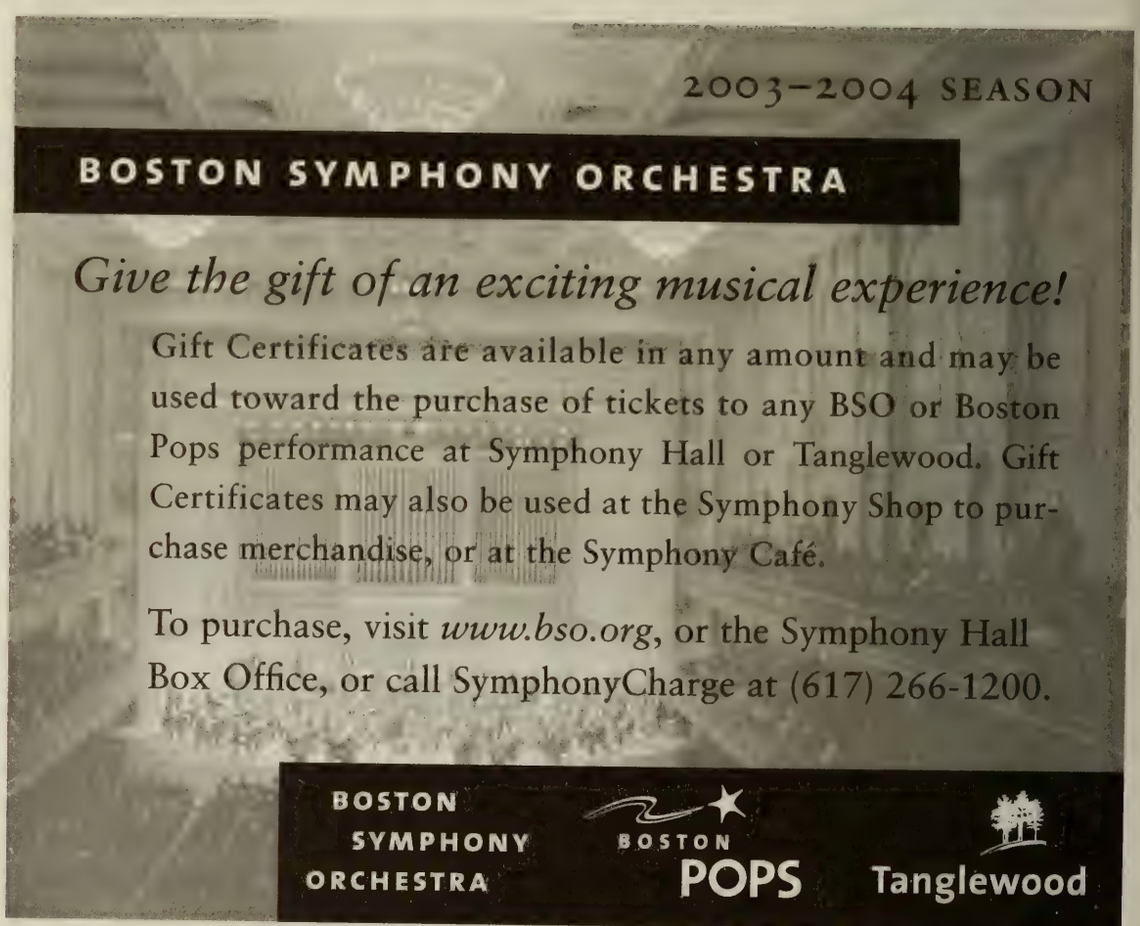
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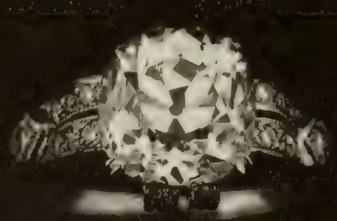
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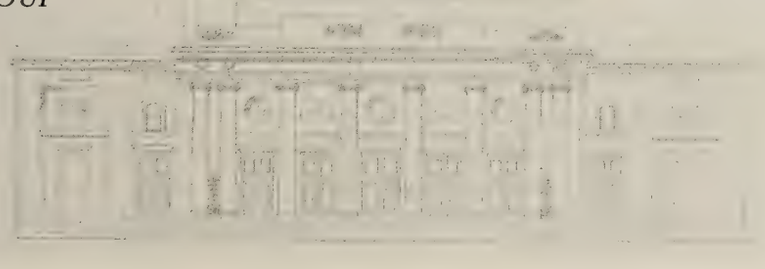
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NEXT PROGRAM...

Wednesday, February 4, at 7:30 p.m.
(Open Rehearsal)
Thursday, February 5, at 8
Friday, February 6, at 1:30
Saturday, February 7, at 8
Tuesday, February 10, at 8

Pre-Concert Talks by
Jessie Ann Owens,
Brandeis University

TON KOOPMAN conducting

J.S. BACH — Orchestral Suite No. 1 in C, BWV 1066

[Ouverture]
Courante
Gavotte I – Gavotte II
Forlane
Menuet I – Menuet II
Bourrée I – Bourrée II
Passepied I – Passepied II

C.P.E. BACH — Cello Concerto in A, Wq. 172

Allegro
Largo con sordini, mesto
Allegro assai

PIETER WISPELWEY

INTERMISSION

MENDELSSOHN — Symphony No. 5 in D, Opus 107, *Reformation*

Andante – Allegro con fuoco
Allegro vivace
Andante
CHORALE: *Ein' feste Burg ist unser Gott*
(Andante con moto) – Allegro vivace –
Allegro maestoso

Dutch conductor Ton Koopman, celebrated for his interpretations of the music of J.S. Bach, brings the master's high-spirited Orchestral Suite No. 1 to Symphony Hall. This suite, probably written in the late 1710s, encompasses an overture followed by six dance movements. Carl Phillip Emanuel Bach, one of Johann Sebastian's talented sons, was arguably the most successful as a composer; his music bridges the late Baroque and Classical periods. The Cello Concerto in A, dating from about 1753, is a version of a concerto he wrote originally for harpsichord. Mendelssohn's Fifth Symphony. *Reformation*, is based in part on the hymn "A Mighty Fortress Is Our God," written by Martin Luther. The symphony was written to coincide with the 300th anniversary of a major Reformation event, the Augsburg Confession.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, the talks begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

Sunday, February 1, 3-4:35
(Pre-Concert Talk at 2 p.m.)
Pension Fund Concert (Non-Subscription)

CHRISTOPH VON DOHNÁNYI
conducting
THOMAS HAMPSON, baritone

MOZART	Overture to *The Marriage of Figaro*
MAHLER	*Songs of a Wayfarer*
BRAHMS	Symphony No. 4

Wednesday, February 4, at 7:30
(Open Rehearsal)
Thursday 'D'—February 5, 8-9:45
Friday 'B'—February 6, 1:30-3:15
Saturday 'A'—February 7, 8-9:45
Tuesday 'B'—February 10, 8-9:45

TON KOOPMAN conducting
PIETER WISPELWEY, cello

J.S. BACH	Orchestral Suite No. 1
C.P.E. BACH	Cello Concerto in A, Wq.172
MENDELSSOHN	Symphony No. 5, *Reformation*

Programs and artists subject to change.



masculturalcouncil.org

Thursday, February 12, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—February 12, 8-10:10
Friday 'A'—February 13, 1:30-3:40
Saturday 'B'—February 14, 8-10:10

GENNADY ROZHDESTVENSKY
conducting
VIKTORIA POSTNIKOVA, piano

SUK	*A Summer's Tale*, Symphonic poem
MARTINŮ	Piano Concerto No. 4, *Incantation*
DVOŘÁK	Slavonic Dances, Opus 72, Nos. 2, 5, 7, and 8

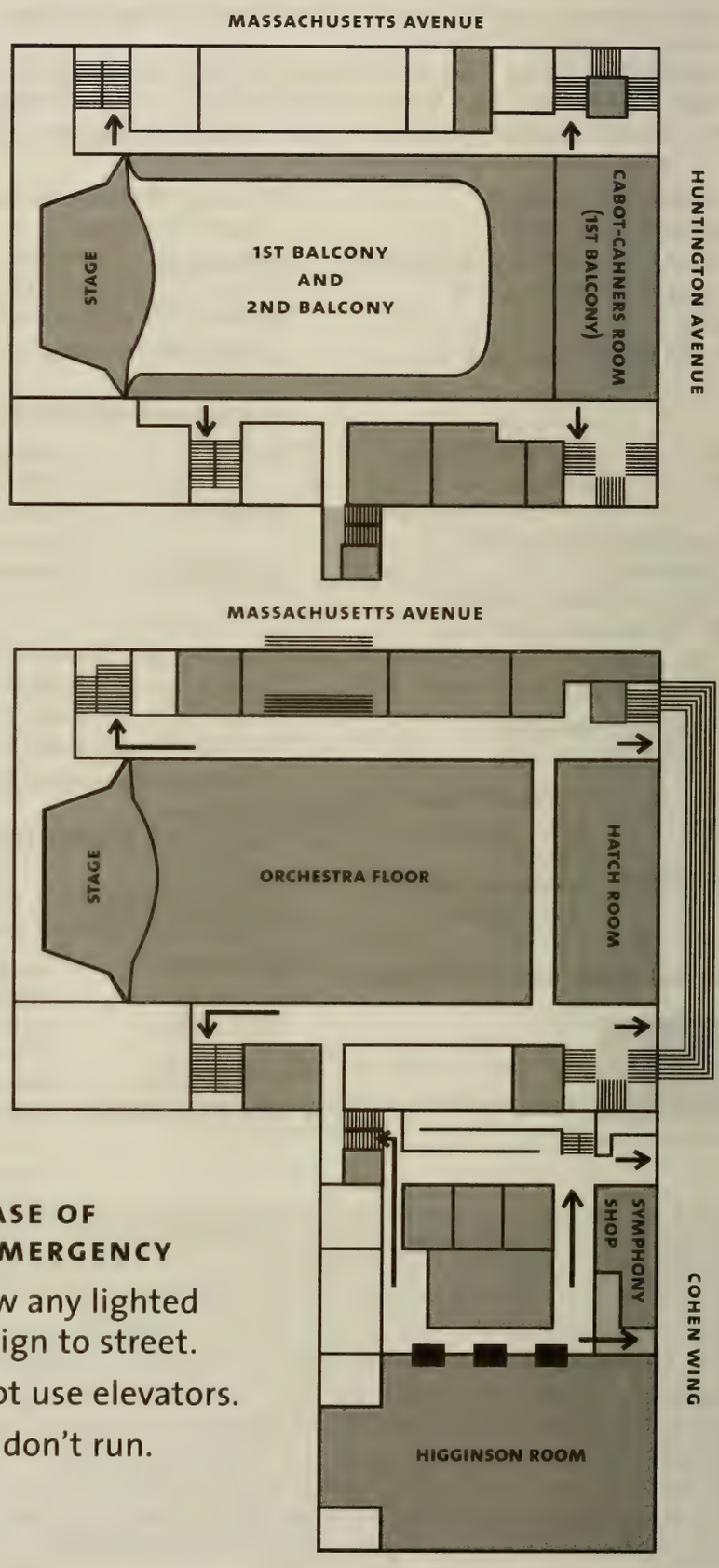
Thursday 'B'—February 19, 8-10:05
Friday Evening—February 20, 8-10:05
Saturday 'A'—February 21, 8-10:05
Tuesday 'C'—February 24, 8-10:05

GENNADY ROZHDESTVENSKY
conducting
ALEXANDER ROZHDESTVENSKY,
violin
DINA KUZNETSOVA, soprano
CARL HALVORSON, tenor

GLAZUNOV	Overture on Greek Themes No. 2
SIBELIUS	Six Humoresques for Violin and Orchestra
PROKOFIEV	*American Overture*
SHOSTAKOVICH	Suite on Finnish Folk Tunes, for soprano, tenor, and chamber orchestra
SHOSTAKOVICH	Excerpts from *Hypothetically Murdered*

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TTD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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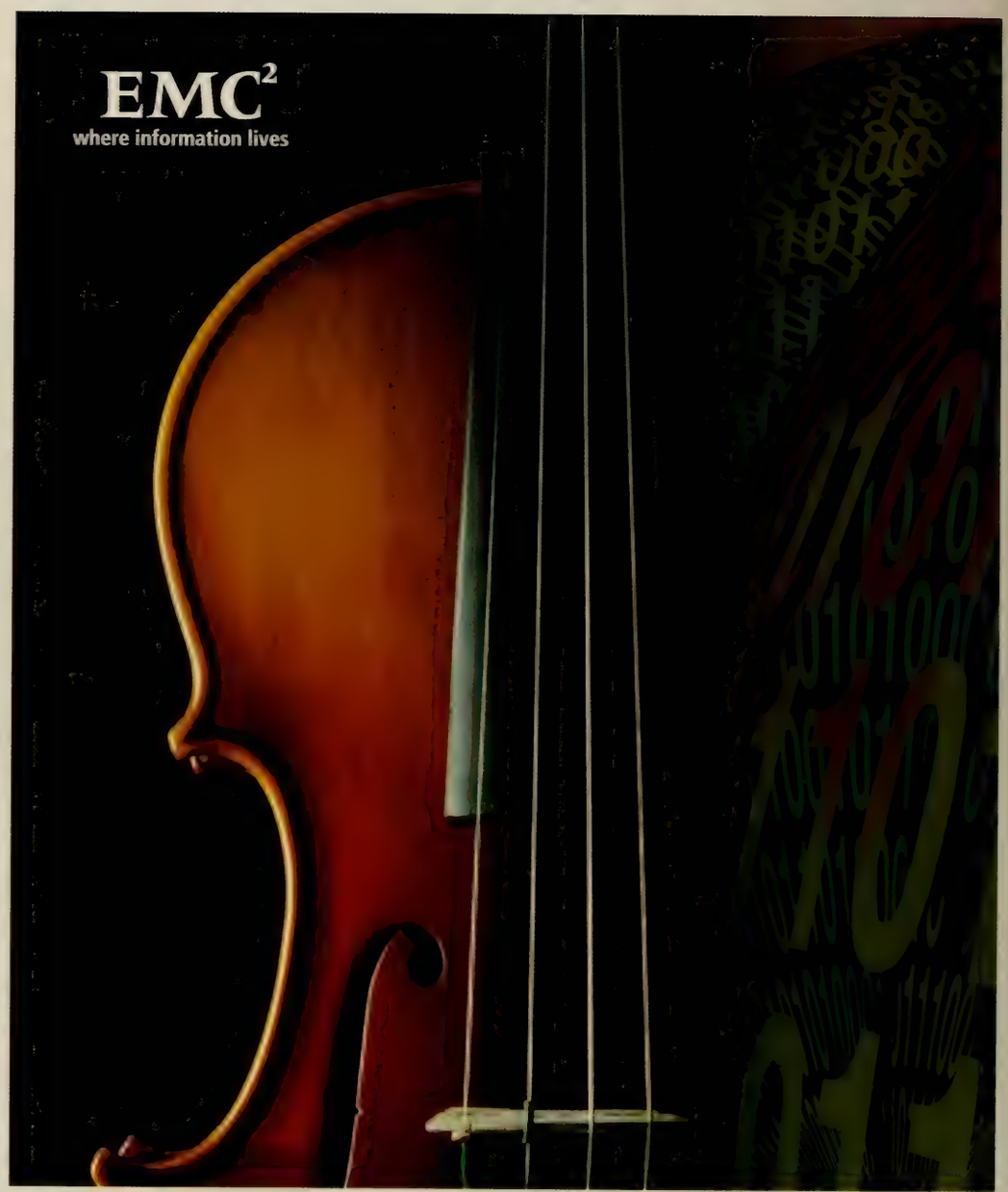
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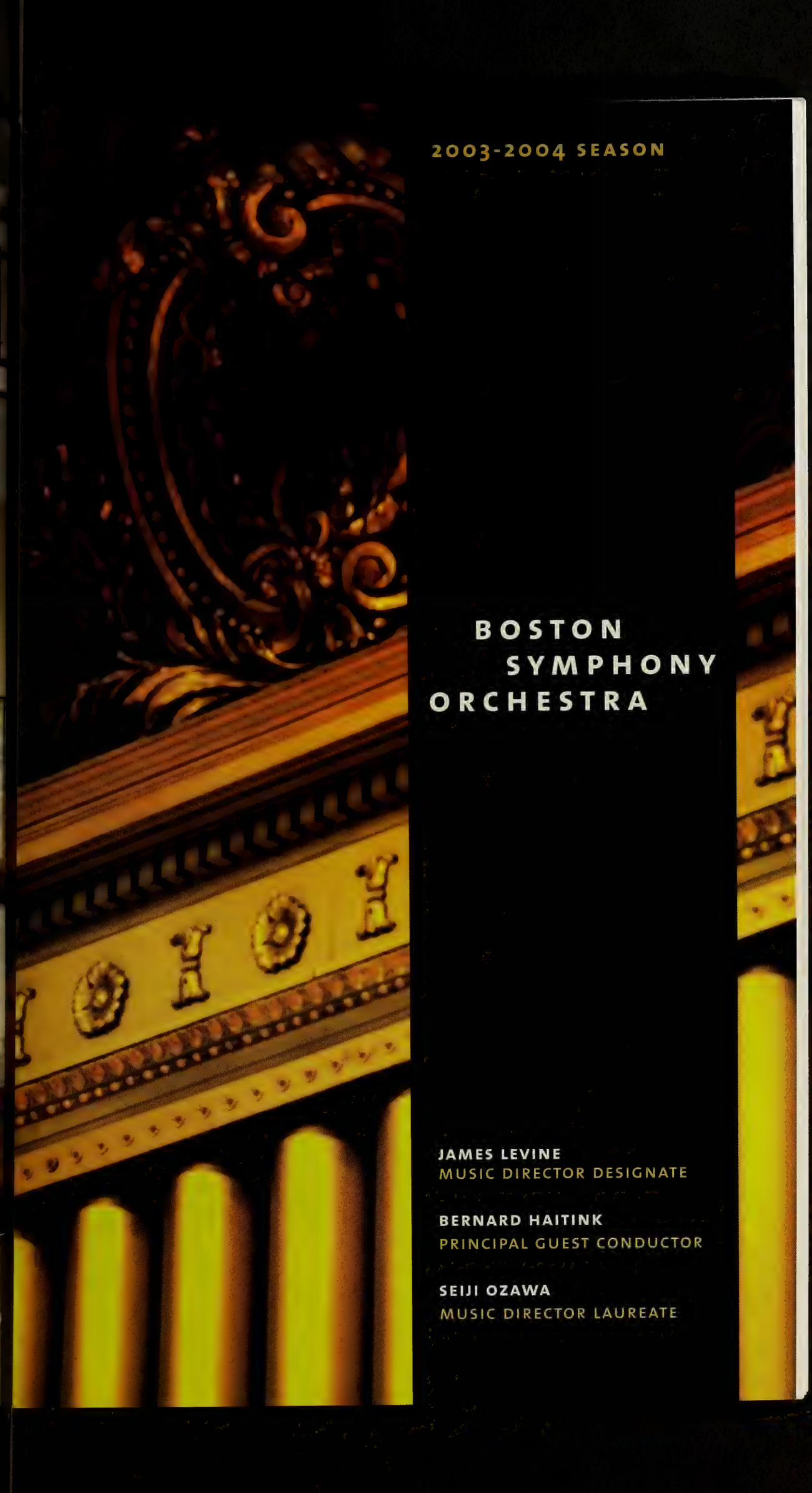
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TANGLEWOOD OPERATIONS

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Paula Ramsdell, *Project Coordinator*

BSO

The Boston Symphony Pension Institution

Today's concert is a benefit for the Boston Symphony Orchestra Pension Fund. Established in 1903, the Boston Symphony Pension Institution is the oldest among the American symphony orchestras. In recent years the Pension Institution has paid nearly $1 million annually to nearly one hundred pensioners or their surviving spouses. Pension Institution income is derived from Pension Fund concerts, and from Open Rehearsals at Symphony Hall and at Tanglewood, as well as annual contributions from the Boston Symphony Orchestra, Inc. Representatives of the players and the Corporation are members of the Pension Institution's Board of Directors.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for student groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance by contacting Paula Ramsdell in the BSAV Office at (617) 638-9391.

Delta Air Lines Becomes Official Airline of the BSO

The BSO is pleased to welcome Delta Air Lines as the Official Airline of the Boston Symphony Orchestra for the 2003-04 through 2005-06 seasons. "In our first year of sponsorship with the BSO, we look forward to an exciting season of astonishing performances from artists around the world," said Vicki Escarra, Executive Vice-President and Chief Marketing Officer, Delta Air Lines. "At Delta, we are committed to supporting the arts, believing that they help us to embrace our differences and enrich our understanding of diverse peoples and cultures." Delta Air Lines' service in Boston dates back to 1933, when Boston-Maine Airways inaugurated service. Now, with more than 60,000 members of the Delta family worldwide, Delta has been a longtime supporter of the greater Boston metropolitan area, at the airport and beyond. With the complete redevelopment of Terminal A at Logan Airport, which is expected to be complete in 2005, Delta customers traveling through Boston will benefit from unprecedented customer-focused technology and services.

BSO Begins Long-Term Sponsor Relationship with Commonwealth Worldwide Chauffeured Transportation

The BSO has recently entered into a new, long-term partnership with Commonwealth Worldwide, a world leader in premier corporate and event travel, as the Official Chauffeured Transportation of the Boston Symphony Orchestra. "We are proud to support such a wonderful organization by providing chauffeured transportation for BSO conductors and guest artists throughout the season," said Dawson Rutter, President and CEO, Commonwealth Worldwide Chauffeured Transportation. "The BSO has enhanced the Boston community for 122 years and we are excited to be part of such a rich heritage for many years to come." Founded in Allston, MA, in 1982 with a single Cadillac, Commonwealth has grown to become a worldwide operation, handling corporate clientele with 90 full-time career chauffeurs. Commonwealth has provided its customers with the highest degree of service for more than twenty years and is continually setting new standards for customer service and support.

Disability Services Telephone Line

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need infor-

mation about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 (TTD/TTY 617-638-9289). Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

C.P.E. Bach Exhibit at Symphony Hall

In conjunction with the BSO's upcoming performances of Carl Philipp Emanuel Bach's Cello Concerto in A, Wq. 172, February 5-10 with soloist Pieter Wispelwey and conductor Ton Koopman, a special exhibit on the composer will be on display at Symphony Hall from February 4-10. Celebrating C.P.E. Bach's significance as a bridge between the Baroque and Classical idioms, the exhibit will feature rare manuscript and printed materials on loan from the Eda Kuhn Loeb Music Library at Harvard University and will be mounted in the Massachusetts Avenue corridor.

On Display in Symphony Hall

The history of Symphony Hall and the Boston Symphony Orchestra is documented throughout the public spaces of Symphony Hall in an exhibit that displays hidden treasures from the BSO Archives, bringing to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall, and its grand opening on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the early formation of the orchestra; the Boston Pops; radio and television broadcasting history; and the use of Symphony Hall as a recording venue. The exhibit also explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series, as well as many non-musical activities including political events, travelogues, movie screenings, and a variety of trade shows. Shown at left is a 1900 photograph of pianist Harold Bauer, a frequent soloist with the BSO between 1900 and 1937 (photo by Gessford). At right is a 1936 charcoal drawing by Gerome Brush of Richard Burgin, the BSO's concertmaster from 1920 to 1962.

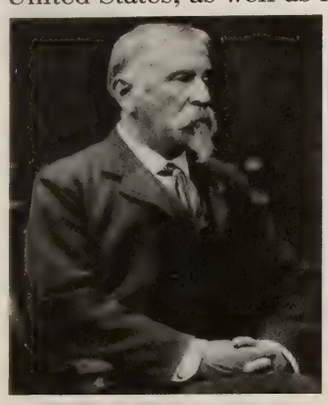




The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue and Huntington Avenue corridors, and on the first balcony along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

A Brief History of the Boston Symphony Orchestra

Now in its 123rd season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

BOSTON SYMPHONY ORCHESTRA

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, and Sir Michael Tippett. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. The first American-born conductor to hold that position, he was named Music Director Designate in the spring of 2002 and will become the orchestra's fourteenth music director in the fall of 2004.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.



BOSTON SYMPHONY ORCHESTRA 2003-2004

James Levine
Music Director Designate
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

‡Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames
David and Ingrid Kosowsky chair

*Valeria Vilker Kuchment
Theodore W. and Evelyn Berenson Family chair

*Tatiana Dimitriades
Stephanie Morris Marryott and Franklin J. Marryott chair

*Si-Jing Huang
Catherine and Paul Buttenwieser chair

*Nicole Monahan
Mary B. Saltonstall chair

*Wendy Putnam
Kristin and Roger Servison chair

*Xin Ding
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

*Alexander Velinzon

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

** Participating in a system of rotated seating*
‡ On sabbatical leave
§ Substitute player

*James Orleans

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

*John Stovall

*Benjamin Levy

Flutes

Principal
Walter Piston chair, endowed in perpetuity in 1970

Fenwick Smith
Acting Assistant Principal
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Acting Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

§Linda Toote

Oboes

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Scott Andrews
Thomas and Dola Stemberg chair

Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

Daniel Katzen
Elizabeth B. Storer chair

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Richard Mackey
Hamilton Osgood chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Peter Chapman
Ford H. Cooper chair

Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Benjamin Wright
Rosemary and Donald Hudson chair

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity

Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity

J. William Hudgins
Barbara Lee chair

Timothy Genis
Acting Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp

Ann Hobson Pilot
Principal

Voice and Chorus

John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians

‡Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

Assistant Conductor

Anna E. Finnerty chair, fully funded in perpetuity

Personnel Managers

Lynn G. Larsen

Bruce M. Creditor

Stage Manager

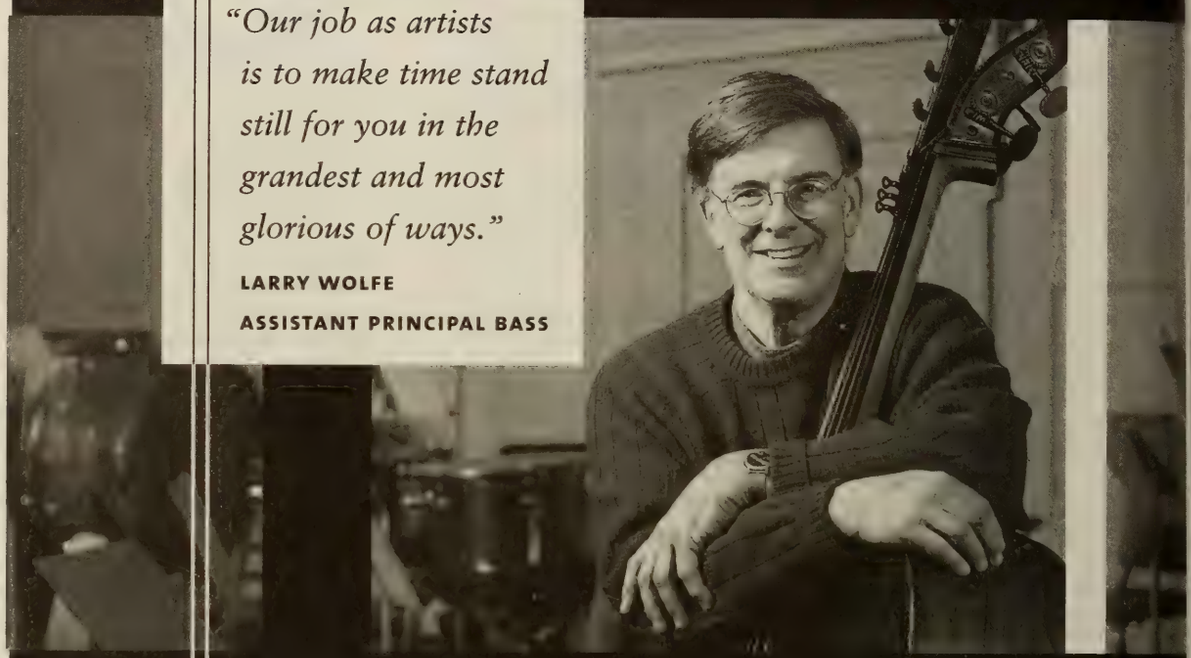
John Demick
Position endowed by Angelica L. Russell

When you give
the music comes alive

"Our job as artists is to make time stand still for you in the grandest and most glorious of ways."

LARRY WOLFE

ASSISTANT PRINCIPAL BASS



Music has a unique way of touching our lives. It has the ability to transport us to a different place, inspire our youth to follow their dreams, and speak to the community.

As you listen to the music that speaks to your heart, remember that the legacy of the Boston Symphony Orchestra could not continue without your financial support. Ticket sales do not cover the operating costs of the BSO's programs. Annual gifts from Friends like you sustain the artistic mission of the Boston Symphony.

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Friends OF THE BOSTON SYMPHONY ORCHESTRA

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BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director Designate*
Bernard Haitink, *Principal Guest Conductor*
Seiji Ozawa, *Music Director Laureate*
123rd Season, 2003-2004

Sunday, February 1, at 3 p.m.

To benefit the Boston Symphony Orchestra Pension Fund

CHRISTOPH VON DOHNÁNYI conducting

MOZART — Overture to *The Marriage of Figaro*, K.492

MAHLER — *Songs of a Wayfarer*

Wenn mein Schatz Hochzeit macht
Ging heut' Morgen über's Feld
Ich hab' ein glühend Messer
Die zwei blauen Augen von meinem Schatz

THOMAS HAMPSON, baritone

Texts and translations begin on page 19.

The audience is politely requested to withhold applause until after the last song.

INTERMISSION

BRAHMS — Symphony No. 4 in E minor, Opus 98

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

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Wolfgang Amadè Mozart
Overture to *The Marriage of Figaro*, K.492



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He began his opera Le nozze di Figaro *(*The Marriage of Figaro*), on a libretto by Lorenzo da Ponte, about October 1785 and completed it on April 29, 1786; the first performance took place at Vienna's Burgtheater on May 1, 1786. The overture was first heard in the United States in a performance by an unnamed orchestra and chorus in Philadelphia on February 21, 1804. Wilhelm Gericke introduced it to the Boston Symphony repertory in January 1887, subsequent BSO performances being given by Emil Paur, Carl Wendling, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Eugene Goossens, Vladimir Golschmann, Charles Munch, Erich Leinsdorf, Seiji Ozawa, Yuri Temirkanov, Peter Maxwell Davies (the most recent subscription performances, in January 1991, though Ozawa led a more recent Symphony Hall performance on Opening Night of the 1997-98 season), Simon Rattle, Robert Spano, and André Previn (the BSO's most recent Tanglewood performance, on July 10, 1999). Most recently, Ozawa led out-of-town performances in December 2000 at the New Jersey Performing Arts Center in Newark, and at the Kennedy Center in Washington, D.C. The overture is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.*

Mozart's three great Italian comic operas to librettos by Lorenzo da Ponte are all different from one another, but they all share the composer's extraordinary dramatic insight into human emotion and human weakness. It is an understanding that allows the composer to create human beings, even of characters that in other hands might only be cardboard stereotypes, and to reveal their hurts and their humanity even in scenes that make us laugh at their foibles or sympathize with their sorrows.

The first of these three operas daringly drew its libretto from a French comedy that had been banned from Vienna for political reasons. Beaumarchais's *Le Mariage de Figaro*, produced in 1784, had shown a wisecracking servant who managed to foil his master's nefarious designs on the servant's bride-to-be. In outline it was not greatly different from any number of stylish comedies of the day, but Beaumarchais's characters were far more politically outspoken than had been the case in earlier comedies, and the implications of the drama discomfitted aristocrats and crowned heads—especially since only the year before a great colonial empire, England, had lost a war to rebellious colonists on the other side of the ocean, ushering in a generation in which kings sat uneasily on their thrones. Da Ponte took great pains to reassure the governmental censors that his adaptation had removed anything that might be politically untoward. There are commentators who insist that Mozart's music expresses the feelings of the common people far more daringly than any writer could have used in that day—but, of course, the censors couldn't read music and were quite incapable of guessing its effect on an audience.

Mozart took Lorenzo da Ponte's adaptation of Beaumarchais's comedy and converted it into one of the great human stories of the musical theater. The characters live in their music as few characters in any opera. They experience "a crazy day" (to translate the subtitle given both the original play and its operatic version) in which true love triumphs over lechery, but not without ambiguity or ambivalence, and not before we have laughed

at delightful scenes of comic invention and sympathized with near-heartbreak. The overture, which was written last (just two days before the premiere), does not quote any material from the opera at all, but its brilliance and non-stop hustle set the emotional tempo for the "crazy day" to follow.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

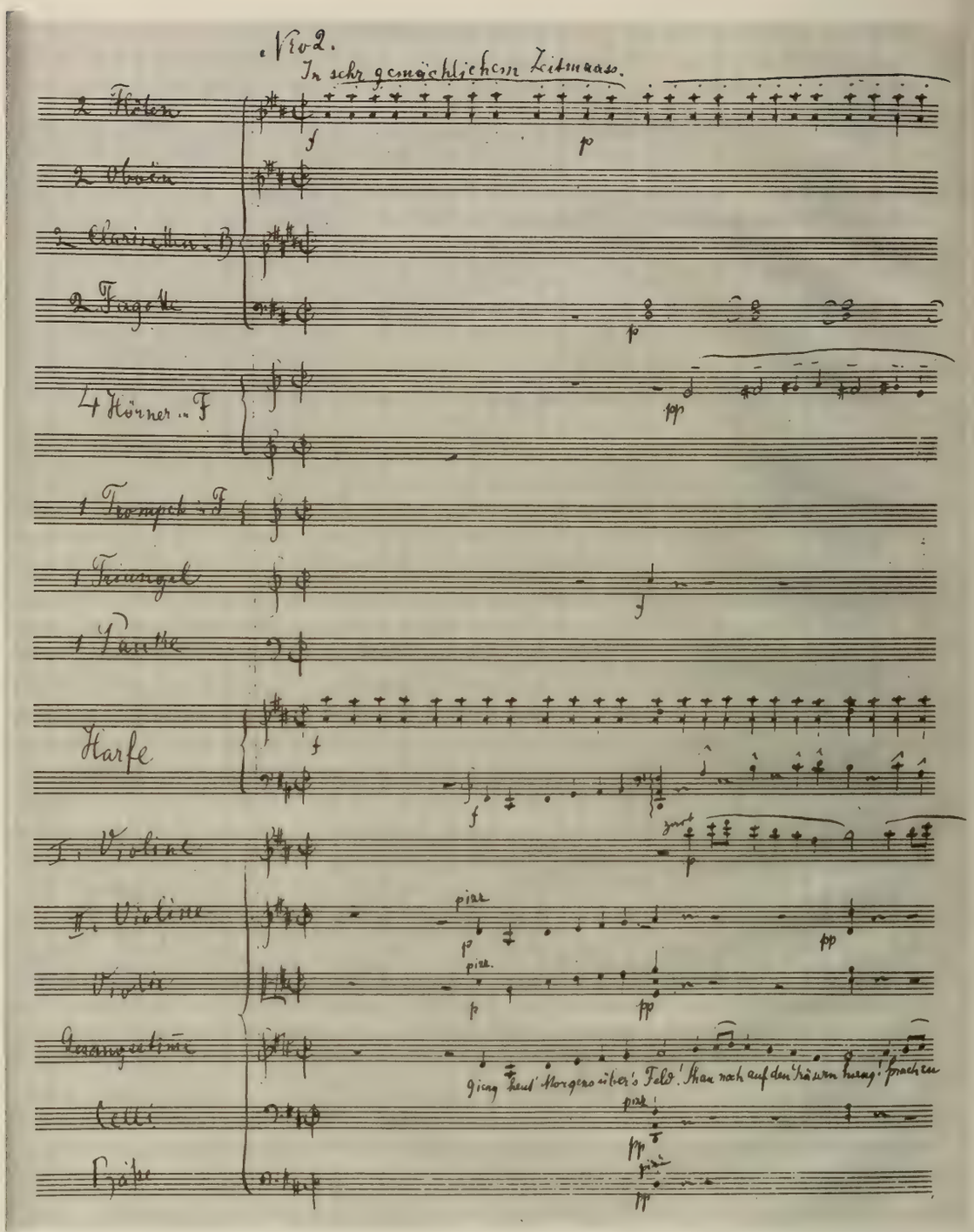
Gustav Mahler
Lieder eines fahrenden Gesellen (*Songs of a Wayfarer*)



Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He began writing the poems that became the basis of the Songs of a Wayfarer *in December 1883 and completed the music—for voice and piano—by January 1885. We have no first performance date for this version, though there was surely at least a private reading. Mahler apparently never orchestrated the cycle until there were prospects of an orchestral performance. Then he worked out at least two complete versions, in the early 1890s, before he allowed the work to be performed. The premiere took place in Berlin under the composer's direction on March 16, 1896, with the bass Anton Sistermans as soloist. Karl Muck led the first Boston Symphony performances of the* Wayfarer Songs *in February 1915 with tenor Paul Draper. Since then the BSO has played the songs on only five occasions: under Richard Burgin in October 1952, with contralto Eunice Alberts (with a repetition in Cambridge that December); under Charles Munch in December 1958, with contralto Maureen Forrester; under Erich Leinsdorf in February/March 1969, with baritone Hermann Prey (with repetitions at Philharmonic Hall in New York); under Seiji Ozawa in January 1982 (the most recent subscription performances), with mezzo-soprano Frederica von Stade; and under Ozawa again on July 25, 1999, at Tanglewood, with mezzo-soprano Susan Graham. The orchestral accompaniment includes three flutes (third doubling piccolo), two oboes (second doubling English horn), three clarinets (third doubling bass clarinet), two bassoons, four horns, two trumpets, three trombones, timpani, triangle, glockenspiel, bells, harp, and strings.*

In 1883 the twenty-three-year-old Mahler was an impatient, occasionally insubordinate second conductor at the opera house in Kassel. Not for the last time in his distinguished career as opera conductor, he became infatuated with one of the sopranos on the company roster. To what degree his love was returned is not entirely clear; certainly Mahler spent many anguished hours of doubt, passing his fears along in letters to one of his best friends, Friedrich Löhr. He was always supremely discreet about his amours, however, and never once mentioned the lady's name in writing. We only know who she was because Löhr, to whom Mahler had unburdened his heart when they were spending holidays together, used it in writing back to him. The lady in question was one Johanna Richter, a new member of the company, about two years younger than the composer.

Johanna Emma Richter never had a career of more than mediocre success. She was offered a contract with the Kassel Opera after appearing as a guest artist there in spring 1883. She left after four years and, throughout her singing career, rarely stayed longer



Mahler's manuscript: the beginning of the second "Wayfarer" song, "Ging heut' Morgens über's Feld"

than that in any one place. She finally retired from the stage about 1906 and earned her living thereafter giving singing lessons and recitals. She lived at least until 1943 (when she was in Danzig, or, as it is called today, Gdansk), but there is no indication that she ever married, nor do we have any way of knowing whether she herself was aware of her role in inspiring Mahler's early masterpiece.

In August 1884, soon after returning from his vacation with Löhr, Mahler wrote to his friend, "I have seen her again, and she is as enigmatic as ever! All I can say is: God help me!" By the beginning of 1885 things were no clearer as far as Mahler was concerned. He sent the following New Year's letter to Löhr:

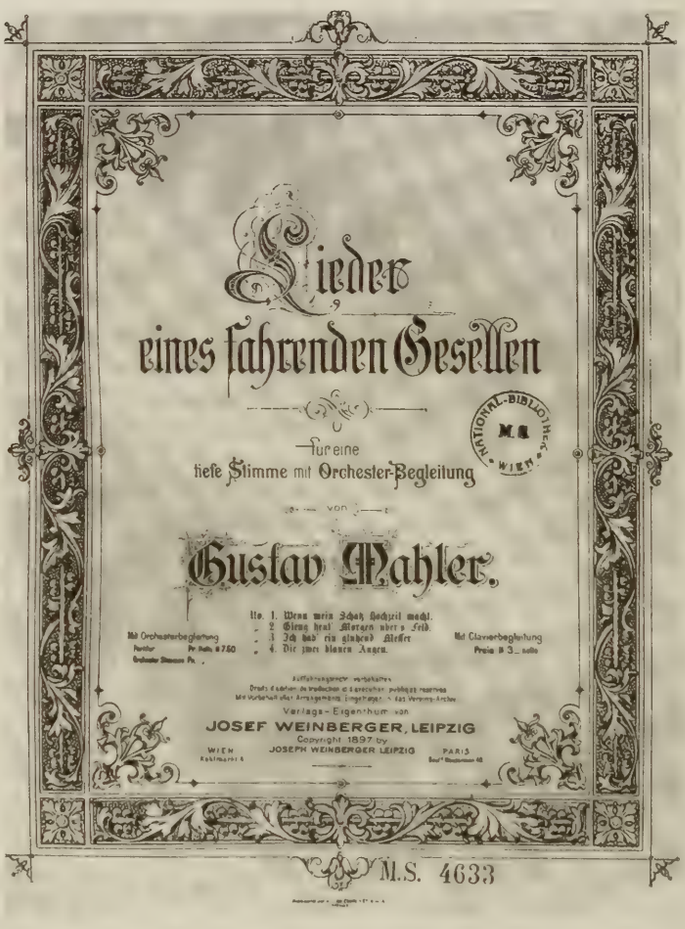
> My dear Fritz,
> On this morning of New Year's Day let my first thoughts be devoted to you. It was a strange way indeed that I spent the first minutes of this year. Yesterday evening I was alone with her, both of us awaiting the new year's arrival almost without exchanging a word. Her thoughts were not bent on the present, and when the bell chimed and tears gushed from her eyes, it overwhelmed me that I, I might not dry them. She went into the adjacent room and stood for a while in silence at the window, and when she returned, still weeping, the nameless grief had risen up between us like an everlasting partition-wall, and there was nothing I could do but press her hand and go. As I came out of the door, the bells were ringing and the solemn chorale resounded from the tower.
>
> Ah, dear Fritz—it was all as though the great director of the universe had meant to stage-manage it perfectly. I wept all through the night in my dreams.
>
> My signposts: I have written a cycle of songs, six of them so far, all dedicated to her. She does not know them. What can they tell her but what she knows. I shall send with this the concluding song, although the inadequate words cannot render even a small part.—The idea of the songs as a whole is that a wayfaring man, who has been stricken by fate, now sets forth into the world, travelling wherever his road may lead him.

It is most unlikely that the "song" Mahler sent his friend was anything other than the text alone. The process of setting four of the six texts to music occupied a good part of the next year. The earliest version was for voice with piano accompaniment, but it is very unlikely that Mahler thought of this as anything other than a draft of a work, and not a completed composition. The earliest manuscript of the score is headed by the words (here translated):

Tale of a "wayfarer" in 4 songs
for low voice with orchestral accompaniment
by Gustav Mahler
Piano reduction for 2 hands

Though the words "piano reduction" suggest that an orchestral version existed from which the piano part was prepared, it is more likely that Mahler had not yet gotten around to working out a full score. There are, in fact, a number of differences between this early version and the final score, including the fact that the two inner songs of the cycle appear in different keys than they finally assumed. So the early version was in several respects a work-in-progress, one that remained unheard—at least in public—for a decade. Mahler did not, it seems, begin orchestrating the cycle until after he had finished the First Symphony, and probably the Second and a good part of the Third as well. He was thus no orchestral neophyte when he did undertake the *Wayfarer Songs*. The First Symphony contains a number of passages that quote material from the song cycle, but it now appears as if the symphony was the place where they were first treated in any kind of orchestral guise. Early in the 1890s—almost certainly between 1891 and 1893—he completed a version of the songs in full score, but he neither published nor performed it. Apparently he was still determined to polish and refine the orchestral colors—and that was exactly what he did, probably during 1894 and 1895. The earlier

version survives in a still unpublished manuscript that Mahler gave in 1895 to a lawyer friend, Hermann Behn; it was almost totally overlooked until Donald Mitchell analyzed it for the second volume of his Mahler study and discovered that it reveals, almost measure-by-measure, the process through which Mahler changed orchestral colors, clarified lines, and reduced everything with brilliant economy, so that every note "tells," and each notational detail specifies quite precisely the way Mahler wanted the instrumentalists to articulate the musical lines.



Title page of the first edition (1897) of the "Lieder eines fahrenden Gesellen"

A few paragraphs ago I referred to the *Songs of a Wayfarer* as Mahler's earliest masterpiece. But from the extended chronology of its composition and elaboration, it is clear that the final, masterful version we know today is not an "early" work at all, but rather more a "middle" work. Why the delay? There is no easy answer to this question. It is possible (though not quite definitely established) that the second song, at least, was performed in Prague, with piano, as early as April 20, 1886, but Mahler seems to have been in no hurry to accomplish the final transmutation of the score into orchestral garb. Donald Mitchell suggests—purely as a working hypothesis—that Mahler consciously put off finishing the *Wayfarer Songs*, even in a sense "suppressed" them, because of the fact that he was using the same material in his First Symphony, for fear that he would be reproached as a "song-symphonist"—a charge that was, indeed, leveled at him in any case. Be that as it may, we can now hear the symphony as a symphony and the song cycle as a song cycle, appreciating the qualities of each and the changes Mahler wrought in the material that they share.

Lieder eines fahrenden Gesellen is a deeply affecting contribution to that very German tradition—going back in music to Schubert's *Winterreise* and in literature still farther—that the young man who is unlucky in love must wander the wide world, finding in all the brightest and freshest of natural beauties reminders of his lost sweetheart and of his misery, which periodically burst beyond the bounds of control, finally to achieve some kind of consolation in rest, oblivion, or both.

—Steven Ledbetter

The audience is politely requested to withhold applause until after the last song.

GUSTAV MAHLER, "Songs of a Wayfarer"

Wenn mein Schatz Hochzeit macht

Wenn mein Schatz Hochzeit macht,
fröhliche Hochzeit macht,
hab' ich meinen traurigen Tag!
Geh' ich in mein Kämmerlein,
dunkles Kämmerlein,
Weine! wein'! Um meinen Schatz,
um meinen lieben Schatz!

When my sweetheart marries,
happily marries,
it will be a sad day for me!
I shall go into my little room,
my dark little room,
and weep, weep for my sweetheart,
for my dear love!

Blümlein blau! Blümlein blau!
Verdorre nicht! Verdorre nicht!
Vöglein süss! Vöglein süss!
Du singst auf grüner Heide
"Ach! wie ist die Welt so schön!
Ziküth! Ziküth!"

Blue flower, blue flower,
do not fade, do not fade!
Sweet bird! Sweet bird!
You sing on the green meadow
"Ah! How lovely the world is!
Chirp! Chirp!"

Singet nicht! Blühet nicht!
Lenz ist ja vorbei!
Alles Singen ist nun aus!
Des Abends, wenn ich schlafen geh',
denk' ich an mein Leide!
An mein Leide!

Do not sing, do not blossom,
Spring is past!
All singing is over!
In the evening, when I go to sleep,
I think of my sorrow,
of my sorrow!

Please turn the page quietly, and only after the music has stopped.

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Ging heut' Morgen über's Feld

Ging heut' Morgen über's Feld,
Tau noch auf den Gräsern hing,
sprach zu mir der lust'ge Fink:
"Ei, du! Gelt?
Guten Morgen! Ei, gelt? Du!
Wird's nicht eine schöne Welt?
Schöne Welt? Zink! Zink!
Schön und flink!
Wie mir noch die Welt gefällt!"

Auch die Glockenblum' am Feld
hat mir lustig, guter Ding',
mit den Glöckchen, klinge, kling,
klinge, kling,
ihren Morgengruss geschellt:
"Wird's nicht eine schöne Welt?
Schöne Welt? Kling! Kling!
Kling! Kling! Schönes Ding!
Wie mir doch die Welt gefällt!
Heia!

Und da fing im Sonnenschein
gleich die Welt zu funkeln an;
Alles, alles, Ton und Farbe gewann!

Im Sonnenschein!
Blum' und Vogel, gross und klein.
"Guten Tag! Guten Tag!
Ist's nicht eine schöne Welt?
Ei, du! Gelt?
Ei, du! Gelt?
Schöne Welt!"

Nun fängt auch mein Glück wohl an!
Nun fängt auch mein Glück wohl an!
Nein! Nein! Das ich mein',
Mir nimmer, nimmer blühen kann!

This morning I went over the field,
dew was still hanging on the grass,
The merry finch spoke to me:
"Ah, is it you?
Good morning! Hey, you!
Isn't it a beautiful world?
Beautiful world? Chirp! Chirp!
Beautiful and alive!
How the world pleases me!"

Even the bluebells in the field
had a merry song for me,
with their bells—ting-a-ling!
ting-a-ling!
ringing out their morning greeting:
"Isn't it a beautiful world?
A beautiful world? Ting-a-ling!
Ting-a-ling! Beautiful thing!
How the world pleases me.
Hola!"

And then in the sunshine
the world began to sparkle;
Everything, everything gained tone and color
in the sunshine!
Flower and bird, large and small.
"Good day! Good day!
Isn't it a beautiful world?
Hey, you? Am I right?
Hey, you? Am I right?
Beautiful world!"

Now, perhaps, my happiness will begin.
Now, perhaps, my happiness will begin.
No, no! I am sure of that—
my life can never, never blossom!

Ich hab' ein glühend Messer

Ich hab' ein glühend Messer,
ein Messer in meiner Brust,
O weh! O weh!
Das schneid't so tief
in jede Freud' und jede Lust,
so tief! so tief!
Es schneid't so weh und tief!

Ach, was ist das für ein böser Gast!
Ach, was ist das für ein böser Gast!
Nimmer hält er Ruh'
nimmer hält er Rast!
Nicht bei Tag,
nicht bei Nacht, wenn ich schlief!
O weh! O weh! O weh!

I have a glowing dagger,
a dagger in my breast,
alas! alas!
It cuts so deeply
into every joy and every happiness,
so deeply! So deeply!
It cut so painfully and deeply!

Ah, what an unwelcome guest it is!
Ah, what an unwelcome guest it is!
It never grants me peace,
never grants me rest!
Not by day,
not by night, when I would sleep!
Alas! Alas! Alas!

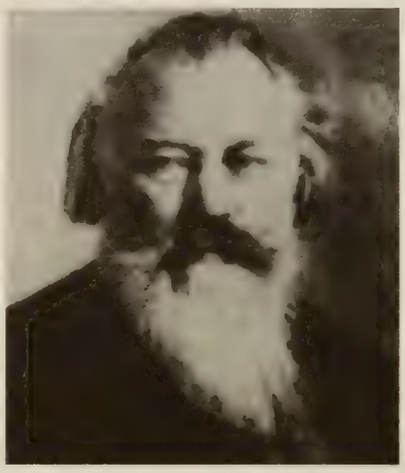
Wenn ich in den Himmel seh'	When I look into the sky,
seh' ich zwei blaue Augen steh'n!	I see two blue eyes!
O weh! O weh!	Alas! Alas!
Wenn ich im gelben Felde geh',	Whenever I go into the golden fields,
seh' ich von fern das blonde Haar	I see from afar her blonde hair
im Winde weh'n!	blowing in the wind!
O weh! O weh!	Alas! Alas!
Wenn ich aus dem Traum auffahr'	When I start up from my dreams
und höre klingen ihr silbern Lachen,	and hear her silvery laughter ringing,
O weh! O weh!	Alas! Alas!
Ich wollt' ich läg' auf der schwarzen Bahr',	I wish I were lying on the black bier,
könnt' nimmer, nimmer die Augen aufmachen!	never, never to open my eyes again!

Die zwei blauen Augen von meinem Schatz

Die zwei blauen Augen von meinem Schatz,	My love's two blue eyes
die haben mich in die weite Welt geschickt.	have sent me forth into the world.
Da musst' ich Abschied nehmen vom allerliebsten Platz!	I had to bid farewell to the place I loved the most!
O Augen blau, warum habt ihr mich angeblickt?	Oh, blue eyes, why did you ever look at me?
Nun hab' ich ewig Leid und Grämen!	Now I have eternal pain and torment!
Ich bin ausgegangen in stiller Nacht,	I left in the stillness of night,
wohl über die dunkle Heide.	across the dark heath.
Hat mir niemand Ade gesagt.	No one said farewell to me.
Ade! Ade! Ade!	Farewell! Farewell! Farewell!
Mein Gesell' war Lieb' und Leide.	My companions were love and sorrow.
Auf der Strasse stand ein Lindenbaum,	On the street stood a linden tree,
da hab' ich zum ersten Mal im Schlaf geruht!	where I rested in sleep for the first time!
Unter dem Lindenbaum,	Under the linden tree,
Der hat seine Blüten über mich geschneit—	which snowed its blossoms over me—
da wusst' ich nicht wie das Leben tut,	then I no longer knew what life does—
war alles, alles wieder gut!	everything was good again!
Ach, alles wieder gut!	Oh, everything good again!
Alles, Lieb' und Leid,	Everything—love, and sorrow,
und Welt, und Traum!	and the world and my dreams!
—Gustav Mahler	*—translations by Steven Ledbetter*

Please withhold applause until the music, which ends quietly, has stopped.

Johannes Brahms
Symphony No. 4 in E minor, Opus 98



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. The first mention of Brahms's Fourth Symphony is in a letter of August 19, 1884, to his publisher, Fritz Simrock. The work must have been completed about a year later, and in October 1885 he gave a two-piano reading of it with Ignaz Brüll in Vienna for a small group of friends including the critic Eduard Hanslick, the surgeon Theodor Billroth, the conductor Hans Richter, and the historian and Haydn biographer C.F. Pohl. Brahms conducted the first orchestral performance on October 25, 1885, at Meiningen. The American premiere was to have taken place in Boston in November 1886. Wilhelm Gericke in fact conducted the work at the public rehearsal on the 26th of that month, but he cancelled the scheduled performance after making highly critical remarks to the audience about the new score. He did conduct it at the Boston Symphony concerts of December 22 and 23, 1886, but meanwhile Walter Damrosch had gotten ahead of him with a concert performance with the New York Symphony on December 11. It has also been played by the Boston Symphony under Arthur Nikisch, Emil Paur, Carl Wendling, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Eugene Goossens, Stanley Chapple, George Szell, Charles Munch, Leonard Bernstein, Richard Burgin, Vladimir Golschmann, Erich Leinsdorf, Rafael Kubelik, Carlo Maria Giulini, William Steinberg, Michael Tilson Thomas, Joseph Silverstein, Edo de Waart, Klaus Tennstedt, Colin Davis, Andrew Davis, Václav Neumann, Seiji Ozawa, Giuseppe Sinopoli, Bernard Haitink (in April 1992 and then in February 2000, the BSO's most recent subscription performances prior to this past weekend), Marek Janowski, Zdenek Macal, and Itzhak Perlman (the most recent Tanglewood performance, on August 19, 2000). The score calls two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, and strings. Piccolo and triangle appear in the third movement only, contrabassoon in the third and fourth movements only, and the trombones in the fourth movement only.

When Brahms was finishing a big piece he would usually notify friends that something was forthcoming. In that process he was apt to be most flip and ironic concerning the works he most cared about, such as the Fourth Symphony. In August 1885, from mountainous Mürzzuschlag, Brahms sent his advisor Elizabeth von Herzogenberg the first movement of a symphony: "Would you...tell me what you think of it?...Cherries never get ripe for eating in these parts, so don't be afraid to say if you don't like the taste. I'm not at all eager to write a bad No. 4." Back in Vienna, when a friend asked if he'd done a string quartet or the like over the summer, Brahms replied, "Nothing so grand as that! Once again I've just thrown together a bunch of polkas and waltzes."

Like any composer, Brahms worried about the reception of a new work. He was more anxious than usual about the Fourth Symphony. His previous two symphonies had scored immediate successes, and that upped the ante for this one. Meanwhile, Brahms perhaps suspected he did not have a Fifth in him. And in its tone and import, the Fourth was the darkest and most densely crafted symphonic work he had put before the public. His relief was manifest when its early performances, starting in Meiningen on October 25, 1885, found tremendous acclaim.

The symphony's inception went back several years. In 1880 Brahms played friends a bass line from a Bach cantata, on which Bach had built a *chaconne*, a work consisting of variations over a repeated bass pattern. Brahms queried, "What would you think of

a symphonic movement written on this theme someday?" Thus the finale of the Fourth. For that movement he was thinking of other models, including Bach's Chaconne in D minor for solo violin, of which Brahms once said: "If I had written this piece...the emotions excited would have driven me mad."

All of these are clues to how Brahms conceived the Fourth, a work of whose expressive import he never spoke directly. Instead, he said: the cherries never get ripe in these mountains; writing a piece like Bach's chaconne would drive me mad.

How do these hints play out in the Fourth Symphony? Three of its movements are in the minor mode, or a haunting, minor-tinted major. As he often did, Brahms concealed truth behind irony when he called the symphony "a bunch of polkas and waltzes." Most of the music reflects, however distantly, the rhythms and gestures of dance. These dances, however, are not blithe but grave.

The piece begins with a lilting E minor theme, its melodic profile a chain of thirds that will permeate the melodic material of the symphony. Soon the music verges into elaborate contrapuntal variations, which will also characterize the piece. The overall tone of the first movement might be called somber nobility, with subtle shades of emotion washing through the texture.

The second movement, with its incantatory leading melody, has a tone primeval and ceremonial, like a procession for a fallen hero. In their mournful beauty, the orchestral colors are unique in Brahms, revealing his long study of Wagner and looking forward to Mahler and even Ravel. Then comes an almost shocking contrast—a leaping, pounding, two-beat C major *Allegro giocoso* that has been called "bacchanalian," and "tiger-like."

All of that is to set up the last movement: mostly minor, at times hair-raisingly intense. It is the chaconne about which Brahms had once speculated for a finale: an introduction and thirty variations over the steadily repeating Bach theme (which Brahms adapted, adding a chromatic note). In its treatment of a ruthlessly disciplined form the finale is a triumphant *tour de force*, and many critics have taken it for little else. But Brahms used the idea of the chaconne to evoke—as in its model, the Bach D minor—a sense of relentless, mounting tragedy. The end, where tradition says the darkness of minor should be lightened by a final turn to major, is a searing minor chord, the timpani pounding out the Brahmsian fate-motif.

After Brahms died, conductor Felix Weingartner offered an interpretation: "I cannot get away from the impression of an inexorable fate implacably driving some great creation, whether of an individual or a whole race, toward its downfall...[The finale is] a veritable orgy of destruction, a terrible counterpart to the paroxysm of joy at the end of Beethoven's last symphony."

Is that excessive—a race driving toward its downfall? In 1883, when the Fourth was taking shape, Brahms wrote his publisher: "In [Austria], where everything...tumbles downhill, you can't expect music to fare better. Really it's a pity and a crying shame, not only for music but for the whole beautiful land and the beautiful marvelous people. I still think catastrophe is coming."

What catastrophe was Brahms talking about for Vienna, for Austria, for music? We can trace that mounting concern (despair is not too strong a word) in pieces from the late 1860s on. It is there in the sorrowful beginning of the Alto Rhapsody: "Who can heal the pains/Of one...who sucked hatred of mankind/From the abundance of love?" Two years later came the choral *Schicksalslied* (*Song of Fate*), with its shattering middle section: "Suffering mankind/ Wastes away, falls blindly...down into endless uncertainty." Those works end not exactly with hope, but with the possibility of it. By 1882 and the *Gesang der Parzen* (*Song of the Fates*), even a tenuous hope has vanished. It begins, "Let the race of man/Fear the gods!" and ends in bleakness. In choosing those texts,

was Brahms talking about himself, childless and lonely and aging? To a degree, certainly. But the real catastrophe he saw coming was not just his own.

In 1895 Vienna elected a new mayor, Karl Lueger, who made reactionary antisemitism the formula for political success. His election marked the end of power of the wealthy liberals who had largely built and run modern Vienna—and who were its most passionate music lovers. In Austria and in Germany, the most dynamic faction within that class were well-to-do, assimilated Jews. Those Jews above all were the targets of the ascendant Austro-German right wing. The night Lueger was elected, Brahms barked to friends: "Didn't I tell you years ago that it was going to happen? You laughed at me then... Now it's here... Antisemitism is madness!"



The famous picture of Brahms playing his G minor Rhapsody, painted by his friend, the artist Willy von Beckerath, from memory

What had come was the beginning of the catastrophe Brahms had foretold. He did not just mean antisemitism. He meant the agenda that came with it: the exalting of the "world-transforming" antisemite Wagner, and his disciple Bruckner; the doctrine of racial purity and blood-instinct; the suppression of the liberal, music-loving middle class, Jewish and otherwise. Brahms could not have known where the madness was heading, but we do: toward Hitler. In *Mein Kampf*, Hitler wrote about how Vienna had shaped his consciousness, especially concerning the Jews.

In his last years Brahms saw his class being destroyed, and he believed that music —his own music, and the great tradition he loved—would be consumed along with it. In 1896, in the Four Serious Songs that were his last testament, Brahms took the first notes of the Fourth Symphony, the chain of thirds B-G-E-C, and set to them the words "O death! O death!"

None of this is to say that Brahms prophesied the Nazis, or that he was the only person in Vienna who saw something malevolent taking shape. No one could have foreseen the final, incredible shape of the catastrophe. Nor is this to say that the Fourth Symphony is a literal story or prophecy.

For good reason, in his last years Brahms feared for his music, for all music, for his class, for his civilization. So in his last symphony he sang of that despair, sang in music of the highest craft of a craft he saw dying, and composed his elegy in the forms of solemn and mournful dances.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose book include *Charles Ives: A Life With Music*, *The Vintage Guide to Classical Music*, and, most recently, *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Recordings. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches creative writing at Tufts University. Mr. Swafford is currently working on a biography of Beethoven for Houghton Mifflin.

More . . .

The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (HarperPerennial paperback). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen. Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). Robert Gutman's *Mozart: A Cultural Biography* is an important recent addition to the Mozart bibliography (Harcourt Brace Jovanovich/Harvest paperback). "Musical lives," a recent series of readable, compact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback; Berlioz, Beethoven, Debussy, Mahler, Schubert, and Richard Strauss are among the other composers included in this series). Among other books on the composer, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, includes entries on his operas by John Stone and Amanda Holden (Schirmer). Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the composer's final decade (HarperPerennial paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford). There are many, many recordings of the *Figaro* Overture, some of them excerpted from complete recordings of the opera. A reasonable sampling of choices might include (listed alphabetically by conductor) Sir Colin Davis's with either the Bavarian Radio Symphony Orchestra or the Staatskapelle Dresden (both RCA), Nikolaus Harnoncourt's with the Royal Concertgebouw Orchestra (Teldec), James Levine's with the Metropolitan Opera Orchestra (Deutsche Grammophon), and Neville Marriner's with the Academy of St. Martin in the Fields (Philips).

Paul Banks's Mahler article from The New Grove Dictionary (1980) was reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback). The Mahler article in the recently revised Grove (2001) is by Paul Franklin. Michael Kennedy's *Mahler* in the Master Musicians series (Oxford paperback) and Kurt Blaukopf's *Mahler* (Limelight paperback) also provide good starting points. Deryck Cooke's *Gustav Mahler: An Introduction to his Music* is a first-rate brief guide to the composer's music (Cambridge University paperback). Published in 1999, *The Mahler Companion*, edited by Donald Mitchell and Andrew Nicholson, is an important volume

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of essays devoted to Mahler's life, works, and milieu, with individual chapters on all of the major works, including discussion by John Williamson of Mahler's *Wayfarer Songs* and their relationship to his Symphony No. 1 (Oxford). The biography *Mahler* by Jonathan Carr offers an accessible approach aimed at beginners and enthusiasts (Overlook Press). Henry-Louis de La Grange's biography of Mahler, originally in French, and of which a four-volume English version is planned, so far includes two English-language volumes—*Vienna: The Years of Challenge, 1897-1904* and *Vienna: Triumph and Disillusion (1904-1907)* (Oxford). The out-of-print, original first volume of La Grange's study, entitled simply *Mahler*, and due for revision, covered Mahler's life and work through January 1902 (Doubleday). The other big Mahler biography, Donald Mitchell's, so far extends to three volumes—*Volume I: The Early Years*; *Volume II: The Wunderhorn Years* (including detailed discussion of the *Wayfarer Songs*); and *Volume III: Songs and Symphonies of Life and Death*—covering through the period of *Das Lied von der Erde* (University of California). Alma Mahler's autobiography *And the Bridge is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) provide important if necessarily subjective source materials. Knud Martner's *Gustav Mahler: Selected Letters* offers a useful volume of correspondence, including all the letters published in Alma's earlier collection (Farrar, Straus and Giroux). Mahler enthusiast and conductor Gilbert Kaplan has seen to the publication of *The Mahler Album* with the aim of bringing together every known photograph of the composer (The Kaplan Foundation with Thames and Hudson). Though now more than twenty years old, Kurt Blaukopf's extensively illustrated *Mahler: A Documentary Study* remains well worth seeking in second-hand shops (Oxford University Press).

Thomas Hampson recorded Mahler's *Lieder eines fahrenden Gesellen* with Leonard Bernstein and the Vienna Philharmonic (Deutsche Grammophon). He has also recorded

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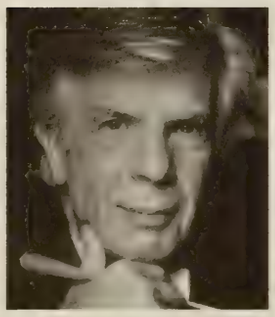
the original, piano-accompanied version, with pianist David Lutz (Teldec). Other noteworthy recorded accounts include mezzo-soprano Janet Baker's with John Barbirolli and the Hallé Orchestra (EMI), baritone Dietrich Fischer-Dieskau's with Wilhelm Furtwängler and the Philharmonia Orchestra (either studio-recorded, on EMI "Great Recordings of the Century," or "live" on Orfeo); Fischer-Dieskau's piano-accompanied rendition with Daniel Barenboim (EMI); mezzo-soprano Christa Ludwig's with Karl Böhm and the Vienna Philharmonic ("live" on Orfeo), and mezzo-soprano Anne Sofie von Otter's with John Eliot Gardiner and the North German Radio Symphony Orchestra (Philips).

Significant recent additions to the Brahms bibliography include Jan Swafford's *Johannes Brahms: A Biography* (Vintage paperback); *Johannes Brahms: Life and Letters* as selected and annotated by Styra Avins (Oxford), and *The Compleat Brahms*, edited by conductor/scholar Leon Botstein, a compendium of essays on Brahms's music by a wide variety of scholars, composers, and performers, including Botstein himself (Norton). Important older biographies include Karl Geiringer's *Brahms* (Oxford paperback; Geiringer also wrote biographies of Haydn and Bach) and *The Life of Johannes Brahms* by Florence May, who knew Brahms personally (originally published in 1905, this shows up periodically in reprint editions). Malcolm MacDonald's *Brahms* is a very good life-and-works volume in the Master Musicians series (Schirmer). John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides includes discussion of Brahms's symphonies, concertos, serenades, *Haydn* Variations, and overtures (University of Washington paperback). Michael Musgrave's *The Music of Brahms* concentrates on the music (Oxford paperback), as does Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson). Michael Steinberg's notes on the four Brahms symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on these works are among his *Essays in Musical Analysis* (Oxford paperback).

Christoph von Dohnányi has recorded the Brahms Fourth Symphony with the Cleveland Orchestra (Telarc). The Boston Symphony Orchestra has recorded the four Brahms symphonies under the direction of Bernard Haitink (Philips). Earlier Boston Symphony accounts of the Brahms Fourth were recorded by Serge Koussevitzky in 1938/39 for RCA (reissued on a Pearl compact disc with Koussevitzky's 1945 Brahms Third), by Charles Munch first in 1950 and then in stereo in 1958 (both for RCA), and by Erich Leinsdorf in 1966 (RCA). Noteworthy digital cycles of all four symphonies also include Nikolaus Harnoncourt's with the Berlin Philharmonic (Teldec), Charles Mackerras's with the Scottish Chamber Orchestra, in "period style" with interpretive choices suggested by documentation from Meiningen, Germany, where Brahms himself frequently conducted the orchestra (Telarc), and Daniel Barenboim's with the Chicago Symphony Orchestra (Erato). Among single issues of the Fourth Symphony, Carlos Kleiber's with the Vienna Philharmonic should not go unmentioned (Deutsche Grammophon "Originals"). The young British conductor Daniel Harding's pairing of Brahms's Third and Fourth symphonies with Die Deutscher Kammerphilharmonie Bremen is marked by youthful exuberance, a strong sense of rhythm, an informed sense of period style—including antiphonal seating of the first and second violins—and clear textures (Virgin Classics). For those interested enough in historic issues to listen through dated sound, the preferred Wilhelm Furtwängler renditions of the Brahms Fourth are from a December 1943 concert with the Berlin Philharmonic (on Music & Arts or Tahra) and from an August 1950 Salzburg Festival concert with the Vienna Philharmonic (Orfeo). Arturo Toscanini's broadcasts of the Brahms Fourth with the NBC Symphony from 1943 (Music & Arts) and with the Philharmonia Orchestra from 1952 (Testament) contrast strikingly with his 1951 NBC Symphony studio recording (RCA).

—Marc Mandel

Christoph von Dohnányi



Christoph von Dohnányi is recognized as one of the world's preeminent orchestral and opera conductors. In addition to guest engagements with the major opera houses and orchestras of Europe and North America, his appointments have included opera directorships in Frankfurt and Hamburg as well as principal orchestral conducting posts in Germany, London, and Paris. Mr. Dohnányi completed his tenure as music director of the Cleveland Orchestra in 2002, a post he assumed in 1984. During those years, he led the orchestra in a thousand concerts, fifteen international tours, and twenty-four premieres, and recorded over a hundred works. Mr. Dohnányi was named the orchestra's music director laureate in 2002-03, and made acclaimed guest appearances in Boston, Philadelphia, Pittsburgh, Chicago, and New York. In July 2003 he conducted the North German Symphony Orchestra in performances at the Schleswig-Holstein Festival; he takes over the directorship of that orchestra in the fall of 2004. In the United States, his 2003-04 season includes appearances with the Boston Symphony at Symphony Hall and Tanglewood; the Los Angeles Philharmonic in the city's new Disney Hall; the Chicago Symphony at Orchestra Hall and Ravinia, and performances with London's Philharmonia Orchestra in New York, Philadelphia, Washington, D.C., and the New Jersey Performing Arts Center. He became principal conductor of the Philharmonia in 1997, having served as principal guest conductor since 1994. Mr. Dohnányi has conducted frequently at the world's great opera houses, including Covent Garden, La Scala, the Vienna State Opera, Berlin, and Paris. He has been a frequent guest conductor with the Vienna Philharmonic at the Salzburg Festival, where he led the world premieres of Henze's *Die Bassariden* and Cerha's *Baal*. Mr. Dohnányi returned to Salzburg in the summer of 2001 for a new production of Richard Strauss's *Ariadne auf Naxos*, and in October 2001 he conducted Strauss's *Die Frau ohne Schatten* at Covent Garden. Mr. Dohnányi also appears with Zurich Opera, where in recent years he has conducted Strauss's *Die schweigsame Frau*, a double bill of Stravinsky's *Oedipus Rex* and Bartók's *Bluebeard's Castle*, and new productions of Verdi's *Un ballo in maschera* and Berg's *Wozzeck*. Christoph von Dohnányi has made many critically acclaimed recordings for London/Decca with the Cleveland Orchestra and the Vienna Philharmonic. With Vienna, he has recorded a variety of symphonic works and a number of operas, including Beethoven's *Fidelio*, Berg's *Wozzeck* and *Lulu*, Schoenberg's *Erwartung*, Strauss's *Salome*, and Wagner's *The Flying Dutchman*. With the Cleveland Orchestra, his large and varied discography includes concert performances and recordings of Wagner's *Die Walküre* and *Das Rheingold*; the complete symphonies of Beethoven, Brahms, and Schumann; symphonies by Bruckner, Dvořák, Mahler, Mozart, Schubert, and Tchaikovsky; and works by Bartók, Berlioz, Ives, Varèse, and Webern, among many others. Christoph von Dohnányi made his BSO debut at Symphony Hall in February 1989. Since his return to the BSO podium in November 2002 with music of Thomas Adès, Schumann, and Dvořák, he has also led the orchestra at Tanglewood in August 2003, and in subscription concerts this past weekend.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

Thomas Hampson



One of today's most respected and sought-after soloists, American baritone Thomas Hampson has been recognized for his versatility and innovative interpretations. He hails from Spokane, Washington, and studied with Sr. Marietta Coyle, Elisabeth Schwarzkopf, Martial Singher, and Horst Günther. His musical activity encompasses opera, song, recording, research, and pedagogy, and his international career has taken him to all of the world's most prestigious stages and concert halls. Mr. Hampson's operatic roles span an exceptionally wide range of repertoire, from Monteverdi, Mozart, Rossini, Verdi, and Puccini to Britten and Henze. Among his celebrated recent portrayals have been the title roles of *Guillaume Tell* in Vienna, Tchaikovsky's *Eugene Onegin* in Vienna, Paris, at the Metropolitan Opera, and in Berlin; the original, though rarely staged, baritone version of Massenet's *Werther* at the Metropolitan Opera; Busoni's *Dr. Faustus* in Salzburg and at the Met, Ambroise Thomas's *Hamlet* in Paris, Toulouse, and San Francisco, Verdi's *Macbeth* in Zurich, *Don Giovanni* in Salzburg, and *Simon Boccanegra* in Vienna and Zurich, as well as the title role in the world premiere of Cerha's *Der Riese vom Steinfeld* in Vienna. Other acclaimed portrayals include Germont in Verdi's *La traviata* in Zurich and at the Met, Wolfram in *Tannhäuser* in Zurich and London, the Marquis de Posa in Verdi's *Don Carlo* in Paris, London, Salzburg, and at the Met, Oreste in Gluck's *Iphigenie en Tauride* in Salzburg, Amfortas in *Parsifal* in Paris and London, and Mandryka in Strauss's *Arabella* in Paris. As a recitalist, Thomas Hampson conceives and performs thoughtfully constructed programs exploring the rich diversity of song literature, working with the most eminent pianists. He has furthered his commitment to the art of song by teaching, researching the repertoire, and designing such multi-media projects as "Voices from the Heart," a performance documentary on the music of Stephen Foster for the Hessischer Rundfunk/Arte network, and the highly acclaimed "I Hear America Singing," an anthology about the cultural contexts of American song that first aired to sensational success in January 1997 on WNET's "Great Performances." This was continued at the 2001 Salzburg Festival in a concert series entitled "The Hampson Project—I Hear America Singing," featuring settings of American poetry. One of the most prolific and wide-ranging recording artists of his time, Thomas Hampson has recorded discs for all the major labels and has received numerous awards, including the Gold Medal from the International Gustav Mahler Society. Recent recordings include a Grammy-winnning *Tannhäuser* on Teldec, *Thaïs* for Decca, a selection of early Verdi arias for EMI, "The Opera Album" for EMI, *Falstaff* for Deutsche Grammophon, *Aida* for Teldec, and *Il trovatore* and *Carmen*, both for EMI. Thomas Hampson has been named as Singer of the Year at the Classical Music Awards and by *Musical America* and EMI, and he has been awarded the Toblacher Prize for his recent Mahler recordings. To these recording honors are added the 1997 Citation of Merit for Lifetime Contribution to Music and Education from the National Arts Club of America; an honorary membership in London's Royal Academy of Music; honorary doctorates from the San Francisco Conservatory and Whitworth College; the title of Kammersänger in Vienna, and the title Chevalier de l'Ordre des Arts et des Lettres from the Republic of France. Thomas Hampson made his Boston Symphony debut at Tanglewood in July 1991, as soloist in Brahms's *Ein deutsches Requiem* in memory of Leonard Bernstein, at which time he also appeared in a Tanglewood Music Center Orchestra concert honoring the late conductor. Subsequent BSO appearances brought him to Tanglewood in August 1992, singing "Largo al factotum" from Rossini's *Il barbiere di Siviglia* and as soloist in Orff's *Carmina burana*; and to Boston (subscription series debut) and Carnegie Hall in May 2001 singing songs from Mahler's *Des knaben Wunderhorn*.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, the talks begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

Wednesday, February 4, at 7:30
(Open Rehearsal)
Thursday 'D'—February 5, 8-9:45
Friday 'B'—February 6, 1:30-3:15
Saturday 'A'—February 7, 8-9:45
Tuesday 'B'—February 10, 8-9:45

TON KOOPMAN conducting
PIETER WISPELWEY, cello

J.S. BACH	Orchestral Suite No. 1
C.P.E. BACH	Cello Concerto in A, Wq.172
MENDELSSOHN	Symphony No. 5, *Reformation*

Thursday, February 12, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—February 12, 8-10:10
Friday 'A'—February 13, 1:30-3:40
Saturday 'B'—February 14, 8-10:10

GENNADY ROZHDESTVENSKY conducting
VIKTORIA POSTNIKOVA, piano

SUK	*A Summer's Tale*, Symphonic poem
MARTINŮ	Piano Concerto No. 4, *Incantation*
DVOŘÁK	Slavonic Dances, Opus 72, Nos. 2, 5, 7, and 8

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Thursday 'B'—February 19, 8-10:05
Friday Evening—February 20, 8-10:05
Saturday 'A'—February 21, 8-10:05
Tuesday 'C'—February 24, 8-10:05

GENNADY ROZHDESTVENSKY conducting
ALEXANDER ROZHDESTVENSKY, violin
DINA KUZNETSOVA, soprano
CARL HALVORSON, tenor

GLAZUNOV	Overture on Greek Themes No. 2
SIBELIUS	Six Humoresques for Violin and Orchestra
PROKOFIEV	*American Overture*
SHOSTAKOVICH	Suite on Finnish Folk Tunes, for soprano, tenor, and chamber orchestra
SHOSTAKOVICH	Excerpts from *Hypothetically Murdered*

Thursday, February 26, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—February 26, 8-9:55
Friday 'B'—February 27, 1:30-3:25
Saturday 'B'—February 28, 8-9:55
Tuesday 'B'—March 2, 8-9:55

HERBERT BLOMSTEDT conducting
PETER SERKIN, piano

MENDELSSOHN	Overture, *The Fair Melusine*
MOZART	Piano Concerto No. 17 in G, K.453
NIELSEN	Symphony No. 4, *The Inextinguishable*

Programs and artists subject to change.

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THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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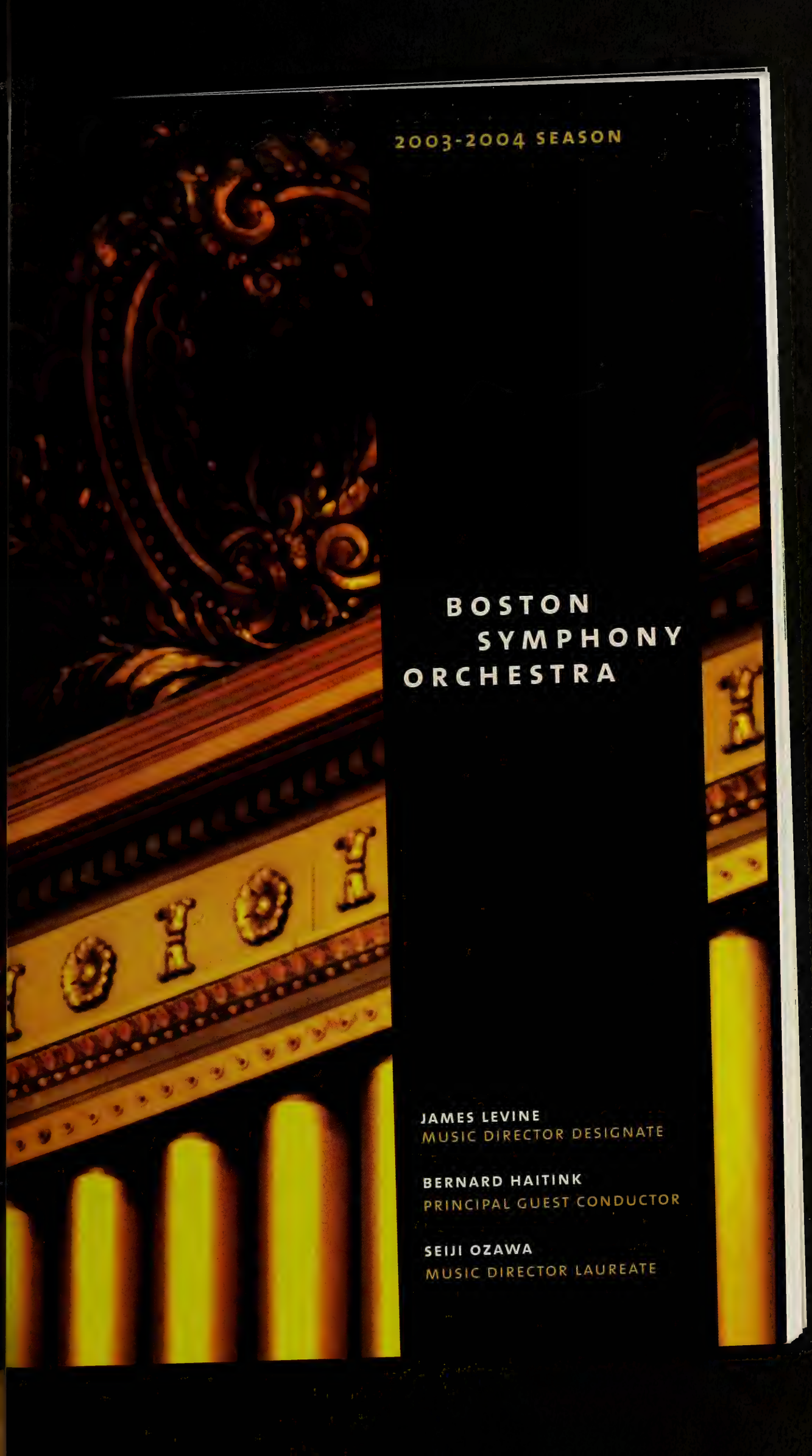
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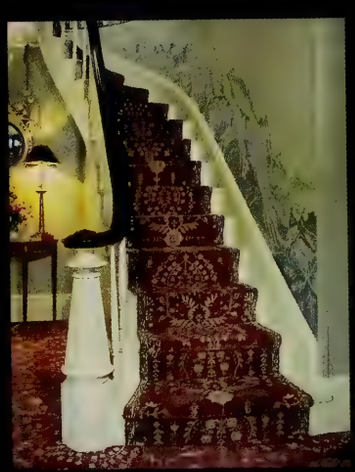
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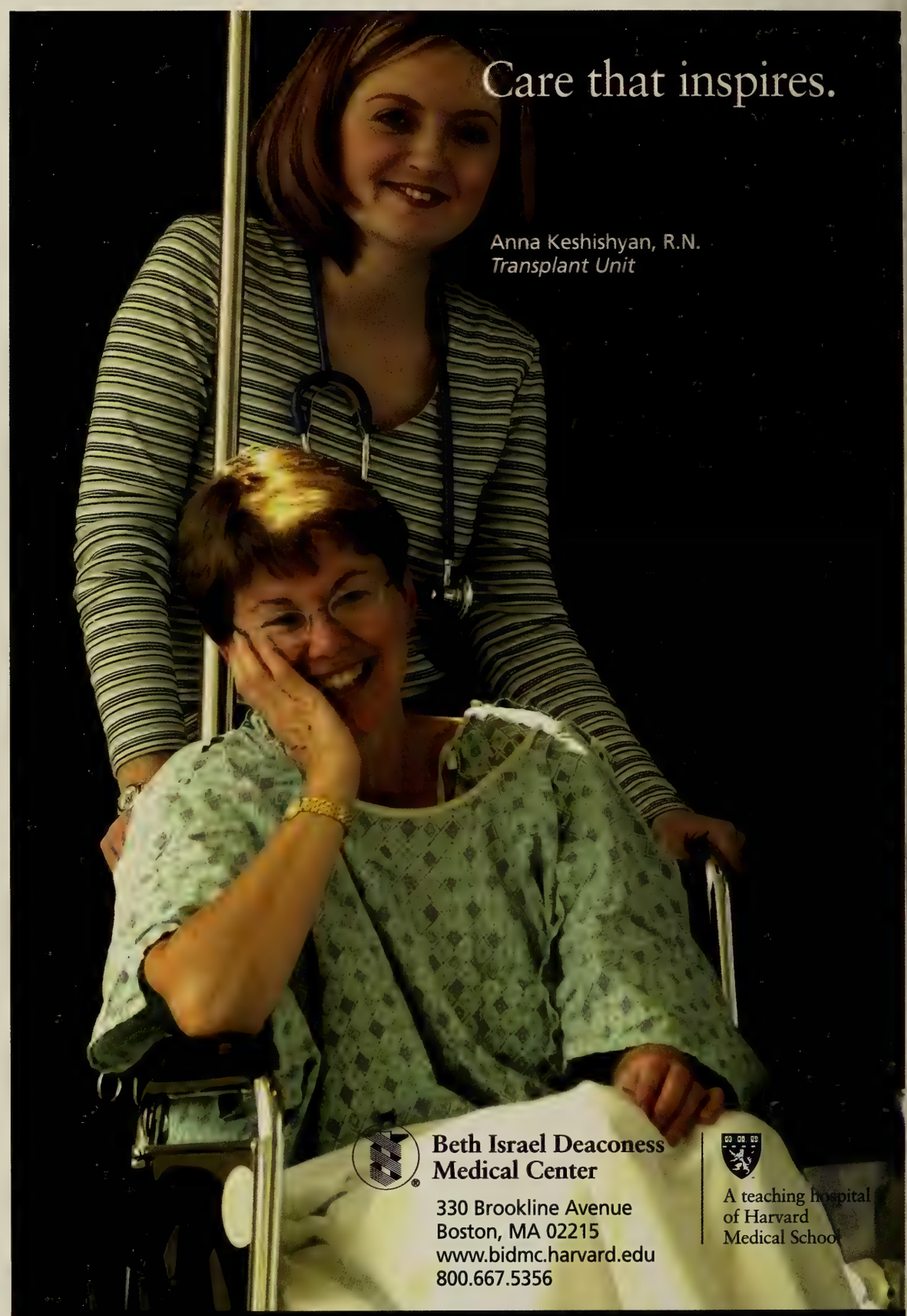
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This week's Pre-Concert Talks are given by Jessie Ann Owens, Brandeis University.

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BSO

Boston Symphony Announces 2004-05 Subscription Season, James Levine's First as BSO Music Director

The BSO begins a new chapter in its history next fall, when it welcomes James Levine for his inaugural season as BSO music director. During 2004-05, Mr. Levine will lead the orchestra in twelve programs, including —to celebrate their new partnership—five purely orchestral programs showcasing the BSO under Mr. Levine's baton. Reflecting his strong interest in contemporary American music, the season will bring world premieres of new works commissioned by the BSO from Milton Babbitt, John Harbison, and Charles Wuorinen. Familiar fare includes such masterworks as Mozart's *Prague* Symphony, Beethoven's *Eroica*, Schubert's *Great* C major symphony, Brahms's Symphony No. 2, and Dvořák's Symphony No. 7.

There will also be such epochal works as Mahler's Symphony No. 8, the *Symphony of a Thousand*, with which Mr. Levine will begin his BSO tenure on October 22; Berlioz's "dramatic symphony" *Roméo et Juliette* for soloists, chorus, and orchestra in December, and concert performances of Wagner's opera *The Flying Dutchman* next March. Two notably "high-contrast" programs juxtapose music of Schoenberg, Messiaen, Stravinsky, and Bartók in one, and J.S. Bach, Ives, Varèse, and Gershwin in another. Mr. Levine will also appear at Symphony Hall as pianist—with the Boston Symphony Chamber Players in November, and in collaboration with pianist Evgeny Kissin in an evening of four-hand piano music by Schubert in March.

The BSO's roster of distinguished guest conductors next season includes James Conlon, Christoph von Dohnányi, Charles Dutoit, Rafael Frühbeck de Burgos, Daniele Gatti, Hans Graf, Kurt Masur, Ingo Metzmacher, André Previn, Robert Spano, and David Zinman. Featured soloists include, among others, sopranos Jane Eaglen, Karita Mattila, and Deborah Voigt; pianists Alfred Brendel, Yefim Bronfman, Richard Goode, Stephen Hough, Stephen Kovacevich, Robert Levin, Garrick Ohlsson, and Peter Serkin; violinist Vadim Repin, cellists Lynn Harrell, Steven Isserlis, and Truls Mørk, and flutist Sir James Galway.

Don't miss out on the start of a new era at Symphony Hall. For information on subscriptions for the BSO's 2004-05 season, call (617) 266-7575 or 1-888-266-7575, or visit www.bso.org. 2004-05 subscription brochures with complete program and ticket information are available by calling (617) 266-1492, through www.bso.org, or by writing to "BSO 2004-05 Season," Symphony Hall, Boston, MA 02115.

Tanglewood 2004

The Boston Symphony Orchestra's 2004 summer season at Tanglewood will include celebrations of the 10th anniversary of the opening of Seiji Ozawa Hall—featuring Seiji Ozawa in his first Tanglewood appearance since stepping down as BSO music director in 2002—and of John Williams's 25th year in the BSO family. Other highlights will include all-Mozart, Brahms, Ravel, and Dvořák programs in the Koussevitzky Music Shed; Shed performances of Beethoven's Seventh, Eighth, and Ninth symphonies; encore performances of Tan Dun's *The Map* with Yo-Yo Ma, and of Wynton Marsalis's *All Rise* featuring Mr. Marsalis and the Lincoln Center Jazz Orchestra; and appearances by some of the world's greatest conductors, including Christoph von Dohnányi, Rafael Frühbeck de Burgos, and Kurt Masur. Also among the roster of celebrated guest artists are Martha Argerich, Emanuel Ax, Joshua Bell, Yefim Bronfman, Leon Fleisher, Renée Fleming, Midori, Itzhak Perlman, Peter Serkin, Bryn Terfel, Jean-Yves Thibaudet, Dawn Upshaw, and Deborah Voigt.

Other season highlights include the second collaboration between the Mark Morris Dance Company and Tanglewood Music Center; the return of Garrison Keillor and "A Prairie Home Companion"; and three Boston Pops concerts, including programs led by Keith Lockhart and Marvin Hamlisch, and the annual "Film Night" under John Williams. The summer also brings appearances by such visiting ensembles as Boston Baroque, the Juilliard and Emerson string quartets, the Orchestra of St. Luke's, the Hilliard Ensemble, and the Orchestra of the Age of Enlightenment, plus a full sched-

ule of concerts by the young musicians of the Tanglewood Music Center, the annual Festival of Contemporary Music and Labor Day Weekend Jazz Festival, Tanglewood on Parade, and more.

Tanglewood brochures with complete program and ticket information will be available in March at www.bso.org, by calling (617) 638-9467, or by writing to Tanglewood Brochure, Symphony Hall, Boston, MA 02115. Tickets for the 2004 Tanglewood season go on public sale March 14 through SymphonyCharge at 1-888-266-1200, or online at www.bso.org. Tickets will be available in person at the Tanglewood Box Office in Lenox beginning June 6. For more information, please call the Boston Symphony Orchestra at (617) 266-1492.

Bernard Haitink Named BSO Conductor Emeritus

Bernard Haitink, who made his BSO debut in 1971 and became principal guest conductor in 1995, has now been named Conductor Emeritus of the BSO, beginning with the 2004-05 season. This is the first such appointment in the BSO's 123-year history, effectively providing Mr. Haitink an open invitation to appear with the BSO—schedules permitting—whenever he is willing and able. Though he cannot join the BSO for the 2004-05 season, Mr. Haitink is currently scheduled to return to Symphony Hall for two weeks in 2005-06.

The Hamilton Osgood Memorial Fund for Guest Artists, February 5-10, 2004

This week's appearances by cellist Peter Wispelwey with the BSO are supported by a gift in memory of Hamilton Osgood. Born in 1907 in Geneva, Switzerland, Hamilton Osgood acquired a love of music from his family. His father, George Laurie Osgood, conducted the glee club and orchestra at Harvard College and was a teacher, composer, and conductor. Hamilton's brother, John Lowell Osgood, was a violinist of concert caliber who performed throughout Europe. Hamilton Osgood was educated in England

On Display in Symphony Hall

The history of Symphony Hall and the Boston Symphony Orchestra is documented throughout the public spaces of Symphony Hall in an exhibit that displays hidden treasures from the BSO Archives, bringing to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall, and its grand opening on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the early formation of the orchestra; the Boston Pops; radio and television broadcasting history; and the use of Symphony Hall as a recording venue. The exhibit also explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series, as well as many non-musical activities including political events, travelogues, movie screenings, and a variety of trade shows. Shown at left is a 1900 photograph of pianist Harold Bauer, a frequent soloist with the BSO between 1900 and 1937 (photo by Gessford). At right is a 1936 charcoal drawing by Gerome Brush of Richard Burgin, the BSO's concertmaster from 1920 to 1962.





The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue and Huntington Avenue corridors, and on the first balcony along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

and attended Oxford University. In 1928, he and his wife moved to their new home in Chestnut Hill, Massachusetts, where music was almost always heard playing from the gramophone and later from 33rpm recordings. Hamilton built a considerable collection of these, and rare were the moments when the turntable was empty. The Boston Symphony Orchestra was very dear to Hamilton Osgood. He attended concerts often, and also listened weekly to the radio broadcasts over WGBH. Hamilton served as the U.S. Managing Director of Raleigh Cycles of England and retired in 1965. He then joined WGBH and founded the WGBH Auction, working as a volunteer, partly in gratitude for the years of broadcasts he had enjoyed so much. He died in July 1997.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, Jessie Ann Owens of Brandeis University discusses music of J.S. Bach, C.P.E. Bach, and Mendelssohn. In the weeks ahead, Hugh Macdonald of Washington University, St. Louis, discusses Suk, Martinů, and Dvořák (February 12-14) and Harlow Robinson of Northeastern University discusses Glazunov, Sibelius, Prokofiev, and Shostakovich (February 19-24). This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Mozart's Oboe Quartet in F, K.370, John Harbison's *Six American Painters*, and Dvořák's F major string quartet, Opus 96, *American*, plus the ensemble's annual "mystery piece," on Friday, February 13, at 8 p.m. at the Peabody-Essex Museum in Salem, and on Sunday, February 15, at 2:30 p.m. at Trinity Church in Newton Center. The performers are Mr. Miller, violinist Arturo Delmoni, BSO violinist Tatiana Dimitriades and violist Burton Fine, and BSO oboe Mark McEwen. Tickets are $24, with discounts for students and seniors. For more information call (617) 964-6553.

MusicWorks, founded by BSO violist Mark Ludwig, continues its 2003-04 season with a "Valentine Concert" on Saturday, February 14, at Hancock Shaker Village in Hancock, MA. This 6 p.m. concert in the Shaker Dwelling features Deborah Rentz-Moore, mezzo-soprano, and Christian Goodwillie, lute, in a program of love songs both "heavenly" (Shaker) and "worldly" (by Dowland). Admission is $14, with a post-concert Shaker Supper available for an additional cost. For reservations, please call (413) 443-0188, ext. 221.For additional information visit www.musicworksintheberkshires.org or call 1-866-266-2746.

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Casts of Character: The Symphony Statues

by Caroline Taylor

This essay is taken from "Symphony Hall: The First 100 Years," a large-format book including photographs, commentary, and essays tracing the more than hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, "Symphony Hall: The First 100 Years" is available in the Symphony Shop.

Stare out into the vastness of an empty Symphony Hall. Who stares back? A satyr—a dancing one—as well as Sophocles, Euripides, Demosthenes, and Apollo.

These "casts of character" are among the sixteen mythological deities and legendary figures of antiquity who continually survey Symphony Hall. Striking elegantly languid poses from their second-balcony niches, they surely have the best "seats" in the house. These statues—all plaster casts of Old World originals—have been ensconced in their niches since the early 1900s, when a generous group of Symphony Friends selected and donated them to the hall.



Apollo Belvedere (Rome)

The idea for the statues originated with the hall's architects, McKim, Mead & White, and its acoustical adviser, Wallace Clement Sabine. Sabine saw the statuary as the solution to two problems confronting them at the time: the beautiful casts could embellish large wall surfaces in the hall while providing places where acoustical adjustments could be made. If the hall's acoustics needed to be altered, fabric or felt could be placed behind the statues without disturbing the decor. As it turned out, Symphony Hall was so masterfully designed that it was never necessary to change the acoustics in a significant way.

Florence Wolsky, although semi-retired, is a member of the Museum of Fine Arts Ancient Arts Department and one of the original Symphony Hall tour guides. Mrs. Wolsky has thoroughly researched the statues and their history. After more than thirty years of familiarity, her passion and affection for them remain undimmed.

The use of reproductions, explains Mrs. Wolsky, was extremely popular in the nineteenth century. At the Paris Exposition of 1867, a resolution was passed that everyone in the world had the right to be exposed to quality reproductions of the great statues of Greece and Rome.

Mrs. Wolsky explains: "There were very strong feelings of cultural uplift at the time, much the same feeling that was behind Major Higginson's impulse to found the Boston Symphony after he had traveled to Europe, had heard the great symphonies there, and seen the great art. People in Boston had a strong desire to bring great art to this country, since they believed it brought out the noblest instincts in man, and therefore created a better democracy.

"Since most Greek sculpture was rendered in bronze, not marble, most statuary was melted down. The Romans, however, adored Greek sculpture and made numerous copies, in marble, of Greek statues, which have survived."

Roman marbles, like their Greek predecessors, were rarely available for purchase. As a result, American specialists like Pietro Caproni and his brother—whose studios were at the corner of Washington and Newcomb streets in Roxbury—traveled to Europe, copying the originals with precision, grace, and plaster.

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According to Mrs. Wolsky, the actual selection of the Caproni plaster casts was entrusted to Mrs. John W. Elliot and a committee of about two hundred Friends of Symphony. The group pored over the Caproni brothers' catalogues, eventually choosing the sixteen statues now in the hall.

These statues were an appropriate addition to the neoclassical design of Symphony Hall, since the ancient Romans often decorated their odeons or theaters with such objects of art. The Caproni casts were not in place for the hall's opening concert, but were added one at a time as they emerged from the Caproni studios.



Apollo Citharoedus (Rome)

These statues, in Mrs. Wolsky's opinion, may well have been chosen with an eye toward beauty, as well as for their relevance to music, art, literature, and oratory. Two of the statues depict Apollo, the god of music and poetry. The first—set second from the right as you face the stage—is known as Apollo Citharoedus (pictured at right). Copied from the original in the Palazzo dei Conservatori in Rome and based on a Greek statue from about 430 B.C., it shows Apollo in the long robes of a musician. He is accompanying his songs and poetry on a cithara, an instrument similar to a lyre he is credited with inventing. On his head is a laurel wreath—the symbol of triumph in Greece and Rome—which was given to victors in the games and contests sacred to Apollo.

The second statue of Apollo—to the right, as you face the back of the hall—is the Apollo Belvedere (pictured on page 11), credited for generations as the highest ideal of male beauty. The original, in the Vatican Museum, is thought to be a Roman copy of a fourth-century B.C. work by Leochares, the court sculptor to Alexander the Great. Here, Apollo is shown as a divine hero, wearing a chlamys, or short cloak, and holding a bow in his left hand. A spray of the sacred laurel plant may once have rested in his other hand. A creature of earth and the underworld, the snake, is coiled around the tree stump, symbolizing Apollo's role as a god of prophecy.



Diana of Versailles (Paris)

To the left of this statue stands Diana of Versailles (pictured left), currently in the Louvre and also a copy of a fourth-century B.C. work by Leochares. Diana—known to the Greeks as Artemis, goddess of the chase and the forests—is shown here in the woods, flanked by a small stag. Wearing her hunting costume, a short tunic, she once readied a bow in her left hand. Like her brother Apollo, Diana was a musician who often led her choir of muses and graces at Delphi on returning from the hunt.

Three statues represent satyrs, or fauns—mythological creatures human in form, with the ears and tail of a goat. Satyrs were followers of Dionysus, the god of drama and music. The first satyr—first to the right, as you face the stage—has the infant Bacchus, or Dionysus, riding on his shoulders, grasping a bunch of grapes. The



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satyr holds a pair of cymbals. On the stump beside him is a panther skin, sacred to Dionysus, as well as Pan-pipes, grapes, and vine leaves.

The second satyr—fourth on the right, facing the stage—is known as The Dancing Faun. The original is currently in the Villa Borghese in Rome. This satyr, older and bearded, plays the cymbals while dancing, as he would in a procession honoring Dionysus. Another panther skin is draped on the stump behind him, his body twisted in the vigorous "contrapposto" typical of late Hellenistic art.

The third satyr—first on the left, as you face the stage—originated with Praxiteles, one of the three greatest sculptors of the fourth century B.C. As Mrs. Wolsky points out, Praxiteles was a virtuoso in stone sculpture and gave marble a translucent, soft surface that conveys the impression of human skin. A marvelous example of the characteristic grace of a Praxitelean statue, this one shows a languid, dreamy satyr leaning against a tree stump. It is often called The Marble Faun, from the book by Nathaniel Hawthorne it reportedly inspired.



Seated Anacreon (Copenhagen)

Also represented in Symphony Hall are Demosthenes (fifth from the right as you face the stage); two statues of the Greek poet Anacreon (sixth from the right and sixth from the left, the former—the "Seated Anacreon"—shown here); Euripides (seventh from the right); Hermes (third from the left); Athena (fourth from the left); Sophocles (fifth from the left); and the Greek orator Aeschines (seventh from the left).

One statue that has an indirect connection to the arts, at best, is that of the Amazon (second from the left), thought to be a copy of a work by Polycleitus from the fifth century B.C. The Amazon was probably chosen since it is one of the most famous statues of antiquity. Amazons were followers of the musician Diana. Mrs. Wolsky suspects that there may have been a desire to represent another woman in the statuary, in addition to Diana, Athena, and the so-called Woman from Herculaneum (third from the right), one of the statues buried by the eruption of Mount Vesuvius in 79 A.D. and listed in an old Caproni catalogue as Mnemosyne, Mother of the Muses.

As beautiful as they are, the statues of Symphony Hall have not always been hailed as

List of Casts in Symphony Hall

As you face the stage, the casts on the right, beginning with the one nearest the stage, are:

Faun with Infant Bacchus (Naples)
Apollo Citharoedus (Rome)
Girl of Herculaneum (Dresden)
Dancing Faun (Rome)
Demosthenes (Rome)
Seated Anacreon (Copenhagen)
Euripedes (Rome)
Diana of Versailles (Paris)

The casts on the left, beginning from nearest the stage, are:

Resting Satyr of Praxiteles (Rome)
Amazon (Berlin)
Hermes Logios (Paris)
Lemnian Athena (Dresden; head in Bologna)
Sophocles (Rome)
Standing Anacreon (Copenhagen)
Aeschines (Naples)
Apollo Belvedere (Rome)

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noble additions to the architecture. Since their installation, letters and comments have been registered from concertgoers concerned with the statues' state of dishabille. As recently as 1947, one gentleman wrote to the former board president Henry B. Cabot:

> I dare say no two cocktail bars in Boston are as seductive a medium and raise so much havoc with virgins as does Symphony Hall by means of its suggestive display of male privates.... Symphony Hall is one of the remaining symbols of Boston culture. Let us keep it serene. I do not know how art would be affected if the privates on the statues should be covered. All these figures have some sort of scarf about the shoulders, might it not be brought down lower?

Responded Mr. Cabot:

> I am afraid that were we to take your advice, somebody might quote to us a stanza from the old rhyme by Anthony Comstock which, as I remember, is:
>
> So keep your temper, Anthony.
> Don't mind the people's roars.
> We'll drape the tables' dainty legs
> In cotton flannel drawers.
> We'll cover all those nudities
> That your pure nature fret,
> And put a bustle on the nag
> To hide her red rosette.

Caroline Taylor has been on the staff of the Boston Symphony Orchestra for more than twenty years.



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[Ouverture]
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Celebrating C.P.E. Bach at Symphony Hall and at Harvard University This Week

In conjunction with the BSO's performances this week of Carl Philipp Emanuel Bach's Cello Concerto in A, Wq. 172, with soloist Pieter Wispelwey and conductor Ton Koopman, a special exhibit on the composer is on display at Symphony Hall until February 10. Celebrating C.P.E. Bach's significance as a bridge between the Baroque and Classical idioms, the exhibit features rare manuscript and printed materials on loan from the Eda Kuhn Loeb Music Library at Harvard University and is mounted in the Massachusetts Avenue corridor. Among the musical and literary sources on display are editions from 1753, 1762, and 1787 of Bach's *Essay on the True Art of Playing Keyboard Instruments*.

Also in conjunction with these BSO performances, conductor Ton Koopman and cellist Pieter Wispelwey are being featured in Illustrated Lecture & Master Class events at Paine Hall, Harvard University (Music Building, North Yard, Cambridge), presented by the Cambridge Society for Early Music. Mr. Koopman led a master class in conducting with the Harvard Baroque Chamber Orchestra last Monday night. Mr. Wispelwey offers a master class in cello performance on Monday, February 9, at 7 p.m. This event is open to the public; tickets are $10 ($5 students and seniors). For reservations or more information, please call (617) 489-2062.

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Andante – Allegro con fuoco
Allegro vivace
Andante
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(Andante con moto) – Allegro vivace –
Allegro maestoso

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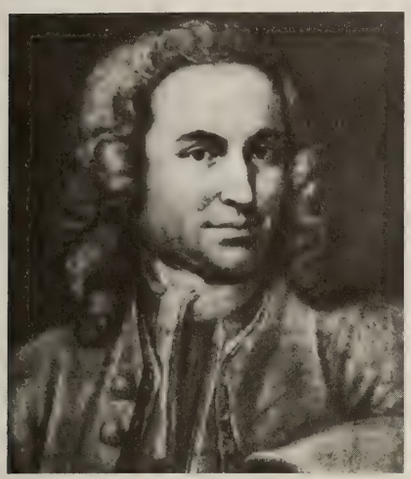
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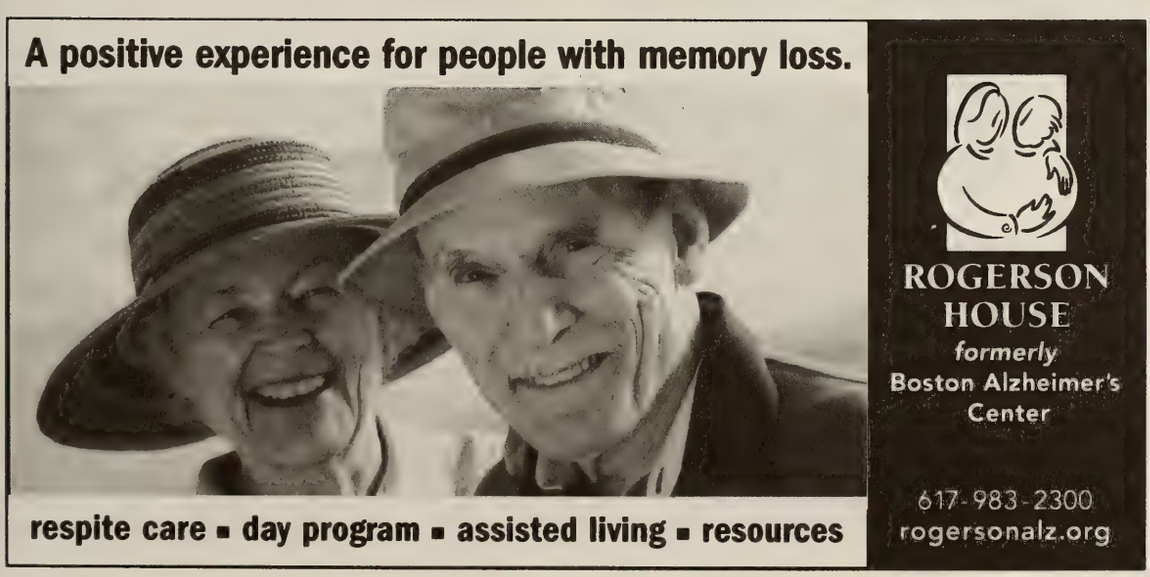
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Johann Sebastian Bach
Orchestral Suite No. 1 in C, BWV 1066



Johann Sebastian Bach was born in Eisenach, Saxony, on March 21, 1685, and died in Leipzig on July 28, 1750. The earliest source for the Orchestral Suite No. 1 (also known as Ouverture No. 1) is a set of parts dating from about 1725 in Leipzig, but the work itself, along with the other three orchestral suites, was possibly written during Bach's Cöthen period (1717-23), in which he also wrote the six Brandenburg concertos. Although we have no information regarding the first performances of the Suite, it likely became a part of Bach's repertoire for the later Ordinaire Concerten of the Collegium Musicum, where much of his instrumental music was presented between 1729 and the early 1740s. The first United States performance of the Suite seems to have been given by Theodore Thomas's Orchestra on March 25, 1876, in Steinway Hall, New York City. The Boston Symphony's first performances of the Suite were conducted by Serge Koussevitzky during the Berkshire Festival's Bach-Mozart series in July 1947. Charles Munch also led the Suite at Tanglewood before introducing it to the Symphony Hall series in April 1958. It has since been played in BSO concerts under Erich Leinsdorf (at Symphony Hall and Tanglewood), Neville Marriner, Raymond Leppard, and Joseph Silverstein (all at Tanglewood), and Michael Tilson Thomas (the most recent subscription performance, in the "Spectrum" series concert of April 11, 1974, as well as the most recent Tanglewood performance, on July 5, 1986). The Orchestral Suite No. 1 is scored for two oboes, bassoon, strings, and continuo. Mark Kroll is the continuo harpsichordist at these performances.

A very large part—we will probably never know how large—of Johann Sebastian Bach's music is lost. Probably two-fifths of his cantatas have disappeared (this figure is based on an assessment of the size of his output made shortly after his death), but a much larger percentage of the purely instrumental music is lost, simply because there was no institutional means of organizing or preserving it. Scores and parts might have been lent to performers, passed on to others, damaged, lost, thrown away, or—possibly—preserved. We must assume that the surviving orchestral works of Bach—the six *Brandenburg* concertos, the four orchestral suites, and upwards of twenty solo concer-





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tos—represent only the tip of the iceberg. Many of the surviving works were composed (or at least put into their present form) during the six years (1717-23) that Bach spent in the service of Prince Leopold of Anhalt-Cöthen. Since Bach himself was a Lutheran and the prince's court was Calvinist (with little or nothing in the way of elaborate music during the church services), this appointment represented the one period of Bach's life when he had no official church duties and devoted himself almost entirely to the production of secular music—birthday cantatas and chamber and orchestral music—for his music-loving patron. (Only when the prince, in December 1721, married a woman who was "not interested in the Muses" did the happy relationship between composer and patron crumble; this event no doubt motivated Bach's decision to seek other employment.)



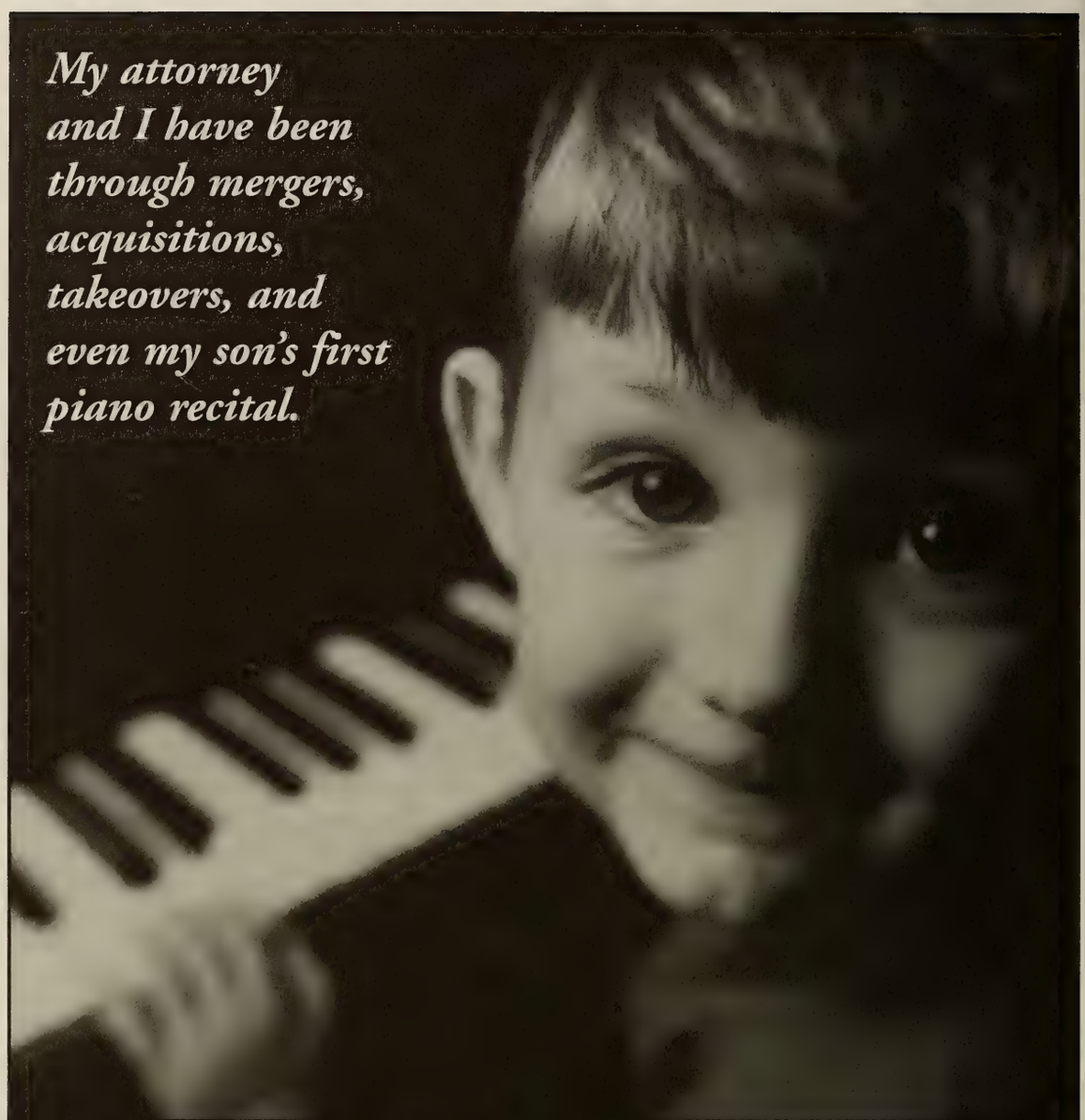
Prince Leopold of Anhalt-Cöthen, Bach's employer at Cöthen from 1717 to 1723

The numbering of the four orchestral suites is conventional and fails to reflect their order of composition. In fact, the First and Fourth suites come from the Cöthen period, though their precise date of composition or first performance is unknown. (The Second and Third suites were composed roughly a decade later, during Bach's Leipzig years.) The term "suite" is also a modern convention, used to describe a composition consisting of a series of dance movements that follow one another in succession. Bach himself called these works after their first and largest component, the grand French-style overture, and indeed they are published as *Ouvertures*. The French overture, which originated in the ballet overtures of Jean-Baptiste Lully in the 1650s and quickly spread throughout Europe to be used as a festive musical introduction for operas, ballets, and suites, combines a slow opening section, marked by dotted rhythms and harmonic suspensions, followed by a fast section that is lightly fugal. Normally both sections are repeated. Occasionally—as here—the slower opening section returns briefly at the end of the cadence. The remainder of the work consists of stylized dance movements which employ the basic metrical patterns of the dances in question but are intended for concert use rather than actual dancing (usually, by the time these movements appear in instrumental suites for listening, the dance steps that had once been done to them have become passé, and the tempi at which the works are performed is almost always slower than the one that had been used in the ballroom). The dances selected indicate a strong French influence at this particular time, though there is one dance (the Forlane, a Venetian dance in 6/4 time) of popular origin. For several of the movements (Gavotte, Menuet, Bourée, and Passepied), Bach includes two dances of the same type, one right after the other. These are to be performed *alternativement*, in ABA pattern, e.g., Menuet I–Menuet II–Menuet I.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

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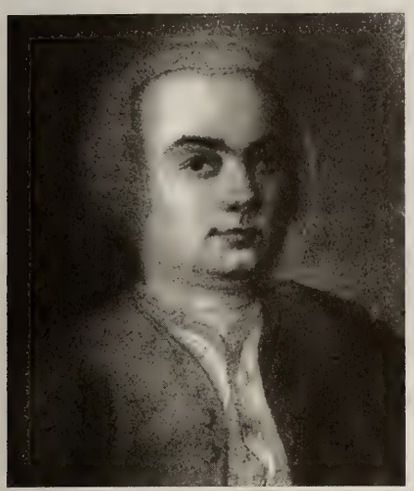
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C.P.E. Bach
Cello Concerto in A, Wq. 172



Carl Philipp Emanuel Bach was born in Weimar, Germany, on March 8, 1714, and died in Hamburg on December 14, 1788. The A major concerto, originally for harpsichord, dates from 1753; the arrangement for cello (as well as that for flute) was probably made some ten or twenty years later at the request of Daniel Stockfleth, a wine merchant and cellist. The Boston Symphony Orchestra has previously performed C.P.E. Bach's A major cello concerto only once, at Tanglewood on June 29, 1985, with Lynn Harrell as soloist and Kent Nagano conducting. In addition to the soloist, the score of the concerto calls for an orchestra of strings and continuo. Mark Kroll is the continuo harpsichordist at these performances.

Carl Philipp Emanuel Bach, second son of the Leipzig Thomascantor, had a greater and more lasting impact on musical composition, performance, and aesthetics in the second half of the eighteenth century than did any of his contemporaries in Germany. The accomplished harpsichordist at the Prussian court in Berlin and accompanist of King Frederick II rose to particular prominence when he added to an already considerable list of compositions a substantial theoretical work that became the leading manual for several generations of keyboard players. His "Essay on the True Art of Playing Keyboard Instruments" (*Versuch über die wahre Art das Clavier zu spielen*), published in 1753, followed the model of the flute treatise by Johann Joachim Quantz (1752) and preceded the violin instruction manual by Leopold Mozart (1756). Much more than a performer's guide dealing primarily with the technical aspects of playing, it addressed far-ranging musical issues and discussed general aesthetic criteria of performance. Together with its second volume of 1762 it presented a wealth of information on musical style and performance as cultivated in mid-18th-century Berlin. A revised and expanded edition of the two-volume work was published in 1787—a year before Bach's death—and confirmed the fame of its author.

Bach considered himself first and foremost to be a composer and performer of keyboard works although from the very beginning he had turned to other musical genres as well. Throughout his life he wrote a great number and variety of chamber and orchestral works. His more than three hundred Lieder make up the largest pertinent published song repertoire prior to Schubert. However, Bach composed vocal works in greater numbers, including those of larger scale, primarily after 1769 when he left Berlin for Hamburg to serve as music director of the city's five main churches, succeeding his godfather Georg Philipp Telemann in this position. There he became instrumental in establishing a continental tradition not only for the performance of *Messiah* and other Handel oratorios, but also for the frequent presentation of his father's vocal music. At a benefit concert in 1786, for example, he conducted a program that included—next to works by Handel, Salieri, and Gluck—the Credo from Johann Sebastian Bach's Mass in B minor, referred to by a contemporary reviewer expressly as "one of the most outstanding musical works ever heard."

Nonetheless, it was in Berlin that the second Bach son started to earn his reputation as an instrumental composer and virtuoso on the keyboard. There he had also begun writing keyboard concertos, creating a rich repertoire without parallel. Eventually, over a period of virtually half a century, Bach's keyboard concertos would total some fifty works. The authentic work list in the composer's estate catalog published posthumously in 1789 contains under numbers 27, 29, and 30 three harpsichord concertos, dated re-

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spectively 1750, 1751, and 1753 (i.e., from the time of the "Essay"), with the explicit remark "also set for violoncello and flute." Like his father and other 18th-century composers, C.P.E. Bach occasionally rearranged his concertos for different instruments. In the case of the three aforementioned works, while the harpsichord represented the original solo instrument the flute and violoncello versions were based on the keyboard originals, with appropriate adjustments regarding the different character, range, and idiomatic requirements of each instrument.

Whereas Bach wrote the keyboard versions of the three concertos for himself as soloist, he presumably prepared their flute and cello arrangements for other players, professional and amateur performers primarily from Berlin. During the reign of Frederick II the city saw an unprecedented growth of a culture of literary and musical salons, primarily run by members of an affluent bourgeoisie, and many of the king's court musicians played an active role in this development. For two of the three cello concertos, we actually know who commissioned them. The information is provided in a letter written in 1789 by Bach's Hamburg associate J.J. Heinrich Westphal, who reported that the cello concertos in B-flat and A major were "made for a Cadix friend." The identity of this friend is revealed by a list of subscribers to a set of six keyboard concertos published by Bach in 1772—Daniel Stockfleth (1736-1789), a German wine merchant with a

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The Gifts of Time and Space

In the Berkshire hills, snow has already fallen. Its whiteness suggests a hushed peace, an infinite space, a blank canvas for possibilities. Looking out on these fields, one might imagine that we have all the time in the world for friendship, for learning, for growing. This is what boarding school should be.

The reality for most families is quite different. In our accelerated family lives, time is scarce. The structures of our day demand that our children become commuters, spending hours each week in cars and in buses. But adolescents cannot move at adult speed. Teenagers need time and space to think, to work out ideas, to make friends, and to sort through the complexities of life.

Schools are tightly structured, too. Our political leaders, concerned with standards, now mandate standardized tests that dictate curricula. The school bell makes little room for intellectual detours and wanderings in the library that may take an entire afternoon.

Girls get the message loud and clear: to get into a good college, they must excel at many things—sports, activities, academics. They must perform perfectly on statewide tests. They fill their schedules with club meetings, community service, music lessons, and soccer. They work incredibly hard. If they reach their goal of college acceptance, they face another challenge. Recently, this newspaper reported on an epidemic of "burnout" among high school students. Admissions directors from Harvard, Duke, and similar institutions expressed alarm at rising numbers of high achievers who "burn out" in their first year of college.

Here, the snow falls almost in slow motion. Here, there is no rush. We have all day to talk about Dickens or politics—over breakfast if we wish, and as we walk together between classes. In the small community that is a boarding school, we have the gift of time.

The gift of time gives young women the chance to attend to a broader curriculum, which might include advanced science and math courses, another language, the history of other cultures, art. It means time to read deeply, to imagine fully, to explore with more derring-do. In boarding school the day does not end at 2:30. There is a guest speaker tonight...a concert in the living room...a basketball game to play.

The gift of time means time with teachers—teachers who live in the school community, teachers who have time after class to talk, to encourage, to know what makes each girl different. It means time to make friends, important friends, friends for life. Because there is time, the friendships of girls in boarding schools grow beyond the force of cliques. There is no room for cliques in boarding school, no room to exclude anyone, because each person matters.

The gift of space creates independence. In boarding schools girls become self-reliant. They manage the quotidian details of their lives on their own. That's exciting—it's the first step to independence. Living at school offers space to reflect. It is space to become responsible, to mature, to carve an identity. Teenagers have to take risks to grow. But in a boarding school we can make sure the risks girls take are positive. Girls then develop the confidence to try, the competence to win. They acquire the powers of resilience, perseverance, and self-discipline.

Young people need the time and space to develop their intellects. They need opportunities to gain independence, to explore their limits. Most of all they need community. Whatever schools we choose for our children, the best gifts we can give them are the gifts of time and space, time and space to become happy, curious, and accomplished, time and space to experience the joy—not just the difficulties—of growing up.



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business in Cádiz, Spain, and apparently a very talented cellist. There may well have been a family connection, for Bach was married to the daughter of a wine merchant from Berlin.

We don't know the date of the cello arrangements of the harpsichord concertos from 1750-53, but they were made probably some ten to twenty years later. Bach left the orchestral accompaniment of the harpsichord concertos largely untouched, but often substantially altered the solo parts; in the tutti passages the solo cello typically plays with the continuo group. The A major concerto, Wq. 172, is the last, most energetic and decidedly virtuosic of the three cello concertos, and prominently displays the features of the capricious style characteristic of Bach's Berlin period after 1750. The opening Allegro is built on an edgy, nervously expressive orchestral ritornello, full of sudden melodic, rhythmic, harmonic, and dynamic contrasts. The solo emerges gradually, and eventually engages the orchestra in an intensive dialogue, with extended and emphatically lyrical cello passages.


Carl Philipp Emanuel Bachs
Versuch
über die wahre Art
das Clavier zu spielen
Zweyter Theil,
in welchem die Lehre von dem Accompagnement
und der freyen Fantasie
abgehandelt wird.
Nebst einer Kupfertafel.
In Verlegung des Auctoris.
Berlin, 1762.
Gedruckt bey George Ludewig Winter.

Title page of the first edition of "Essay on the True Art of Playing Keyboard Instruments," Part II, from 1762

The deep searching qualities of the middle movement (Largo con sordini, mesto) in the parallel A minor are generated by a combination of elements—a seemingly rambling melodic line, posing rhetorical questions; chromatically accented harmonies; highly articulated declamatory gestures; differentiated dynamics—all of this embedded in a translucent texture. The score is often reduced to two contrapuntal lines (unison violins/violas and bass) and the orchestra alternates with the accompanied solo passages where the cello explores the full range of its colorful timbres in the upper register. The concluding Allegro assai shows appropriate finale qualities. It not only juxtaposes a stormy, rhythmically pulsating orchestral ritornello and virtuosic solo episodes, but also resolves the tensions and declamatory discontinuity of the preceding movements in a relaxing manner, intentionally stressing continuity, with melodic phrases that always steer toward clear cadential points. Thus, by its internal musical logic, the three-movement cycle elegantly achieves the aesthetic goal stated in Bach's "Essay" of 1753, "beauty in diversity."

—Christoph Wolff

Christoph Wolff is Adams University Professor at Harvard University, where he teaches the history of music. He serves on the editorial board of *C.P.E. Bach: The Complete Works* currently being prepared by the Packard Humanities Institute in Cambridge, MA.

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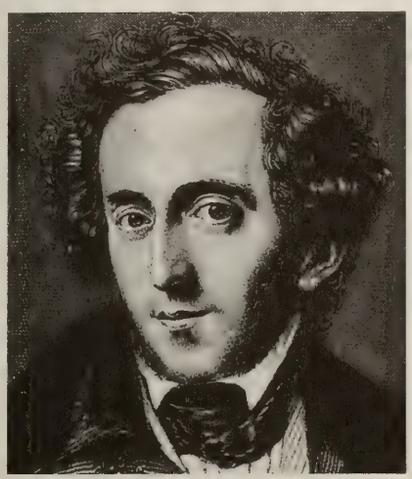
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Felix Mendelssohn
Symphony No. 5 in D, Opus 107, *Reformation*



Jakob Ludwig Felix Mendelssohn was born in Hamburg on February 3, 1809, and died in Leipzig on November 4, 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Salomon and taken on Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism: the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix's father actually took that step in 1822, the children having been baptized as early as 1816.

Mendelssohn composed his Reformation *Symphony between the autumn of 1829 and April 1830. He conducted the first performance on November 15, 1832, at the Singakademie in Berlin. The first American performance was given in Boston's Tremont Temple in a concert of the Musical Fund Society conducted by George J. Webb on January 19, 1850—eighteen years before the score was published. Georg Henschel introduced this symphony to Boston Symphony audiences during the orchestra's first season, in January 1882. The orchestra has also performed it under the direction of Wilhelm Gericke, Pierre Monteux, Serge Koussevitzky, Charles Munch, Michael Tilson Thomas, Seiji Ozawa, and Roger Norrington, who led the most recent subscription performances in January 1992. Charles Munch gave the orchestra's only Tanglewood performance, in August 1965. The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings. A serpent* doubling a contrabassoon (an octave apart) is added in the last movement. At these performances, BSO bass trombonist Douglas Yeo, seated with the bassoons, plays a serpent in D made by Christopher Monk (Stock Farm, England).*

The numbering of Mendelssohn's symphonies is completely out of joint. Since so many works—including the *Reformation* Symphony—were published long after his death, their order of composition was not taken into account when symphonies were published in his lifetime. The First Symphony is indeed the First—omitting some dozen symphonies for string orchestra that the prolific prodigy had composed in his childhood. But the other four symphonies were written in pairs, the Fourth and Fifth in the early 1830s, the Second and Third a decade later.

In 1829, when Mendelssohn began work on the symphony in D, he was looking forward to a festivity planned in Germany for the following year to celebrate the 300th anniversary of the Imperial Diet of June 1530, a conference that produced the Augsburg Confession, the formal profession of faith of the followers of Martin Luther. Luther himself did not attend the Diet (under an Imperial ban at the time, he remained in Coburg and kept in touch with the Protestant delegation by messengers), but while it was

*The serpent was becoming obsolete in Mendelssohn's day. Classified by students of musical instruments as a kind of trumpet because of its cup-shaped mouthpiece, the serpent is a large instrument (from six to eight feet in length) largely of wood carved in a serpentine shape with holes at the sides to be covered by the fingers while playing. Popular in France from the seventeenth century as a way of supporting singers in the performance of plainsong, the serpent spread later to England and Germany, where it was especially used in military wind bands from the middle of the eighteenth century. Mendelssohn called for the instrument in several other scores, including *Calm Sea and Prosperous Voyage* and the oratorio *St. Paul*. It was gradually replaced during the nineteenth century by valved brass instruments that sounded in the bass register.

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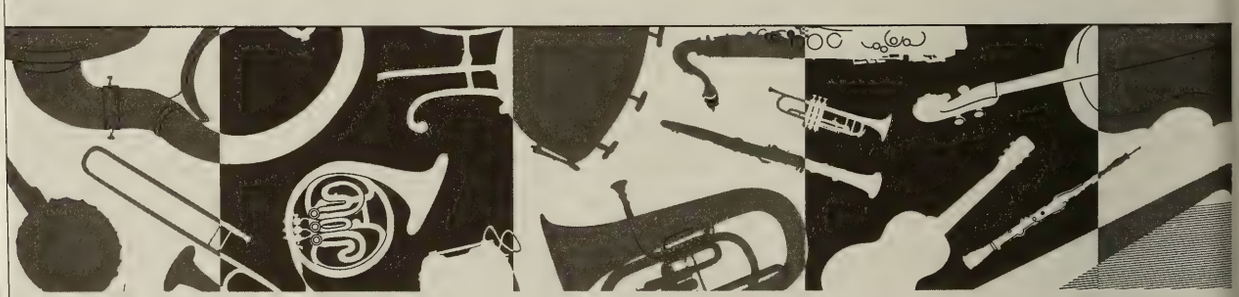
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in session he wrote one of the most famous of his many hymn texts, a paraphrase of Psalm 46, *Ein' feste Burg ist unser Gott* ("A mighty fortress is our God"). Under the circumstances this hymn became something of a battle cry for the Reformation. In 1730, when the German Lutherans were celebrating the 200th anniversary of the Augsburg Confession, Johann Sebastian Bach composed a cantata based on Luther's hymn (Cantata 80). Nearly a century later, with the 300th anniversary in view, Mendelssohn began to consider the idea of making a musical contribution to the festivities employing this chorale.



The Mendelssohn monument in Leipzig

He wrote to his family from England on September 2, 1829, dropping a hint about this new work that he had conceived. Eight days later he added that he had decided to start work while he was in London. When he finished the score in Berlin the following April, he asked various people for advice as to an appropriate title. He considered and evidently rejected "Reformation," "Confession" (here used in a sense specific to German, involving adherence to a particular form of religion), and "Symphony for a Church Festivity." In any event the church festivity for which he had conceived the work never took place, so there was no performance in the tricentennial year. While Mendelssohn was in Paris in 1831-32, Antoine Habeneck planned a performance in his series of concerts at the Conservatoire. Mendelssohn was surprised at the thought of having a work so redolent of German culture premiered in the capital of France, but he did not oppose the idea. Yet after a rehearsal on March 17, 1832, the planned performance was cancelled. The musicians protested to Habeneck that the symphony lacked melody and was overladen with thick counterpoint. Mendelssohn had been humiliated, and he may never have recovered any confidence in the symphony. Though he led the first performance in Berlin eight months later (where he called it a "Symphony for the Celebration of the Church Reformation"), he apparently never performed it again. Moreover he withheld it from publication during his lifetime; only twenty-one years after his death did the score finally see print.

Perhaps as befits a symphony composed for an historical celebration, Mendelssohn's work draws on a number of older musical traditions beyond the obvious one of Luther's hymn. The first phrase heard in the violas consists of four notes (D, E, G, F-sharp), which can be heard as a transposed form of the main theme in the last movement of Mozart's *Jupiter* Symphony, or as a still older melody, a traditional contrapuntal figure. In fact, it may well be derived from the Gregorian *Magnificat* motive, which in turn goes back to an ancient synagogal melody. Increasingly insistent fanfare figures in the woodwinds suddenly give way to another familiar borrowing from the church—a particular form of the "Amen" chord as harmonized for the church in Dresden by Johann Gottlieb Naumann in the late eighteenth century. Though used originally in a Catholic church, the "Dresden Amen" quickly spread to Protestant churches as well—and to other musical works; Wagner uses it as the Grail motive in *Parsifal*. Mendelssohn pres-



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ents it twice, pianissimo, in the strings, interrupted by a single fanfare figure.

This brings us to the main part of the first movement, an Allegro con fuoco in D minor which takes the melodic outline (a rising fifth, moving up the scale) of the Dresden Amen just heard and reduces it to the two extreme pitches. Presented by Mendelssohn in a characteristic dotted rhythm, it is hard not to hear it as an allusion to the slow introduction of Haydn's *London* Symphony, No. 104, which begins with the same dotted rhythmic figure outlining the interval D–A. Already, then, the young Mendelssohn has hinted at Haydn, possibly Mozart or plainsong, and a well-known form of the "Amen." The wonder of the movement is that all his historicizing fits so well into a sonata allegro form (in which the swelling second theme is still to come). Yet for all its backward glances, it is an energetic and well-crafted movement that builds its lengthy development section through contrapuntal interplay between the two principal themes of the Allegro con fuoco. The Dresden Amen introduces the recapitulation, which is hushed where the exposition was aggressive. The coda returns to the energy and vigor of the exposition.

The second movement is a scherzo in B-flat based on a single reiterated rhythm that runs through the main body of the movement. Mendelssohn scores the first strain for winds, then alternates winds, strings, and tutti in the longer second part. The middle section is a leisurely waltz in the surprisingly bright key of G major. The scherzo returns, but the movement does not end before a quiet coda partly reconciles the material of the main section with the contrasting middle part.

The slow movement, in G minor, is an aria for the violins with the accompaniment of repeated-note chords in the other strings and an occasional response from the woodwinds. It comes to an end on a sustained G in the cellos and basses. Then the flute first sings, unaccompanied and unharmonized, the opening phrase of Luther's great hymn. Gradually more instruments join in and enrich the harmonization, but just as the tune is about to close, the flute diverts it in a little cadenza, and the strings enter in a lively, syncopated 6/8 passage that modulates from G to the home tonic of D for the real beginning of the last movement. Here we may regret the stereotyped simplicity of Mendelssohn's themes—all arpeggios and scales without much shapeliness, though Mendelssohn works hard at creating a kind of monumentality, with brief fugal sections and other contrapuntal devices. *Ein' feste Burg* runs through the development section, but there is little actual development as the tune leads back to the tonic for a recapitulation of the ideas we have already heard. The coda is a final majestic proclamation of the great chorale.

—Steven Ledbetter




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To read in English about C.P.E. Bach, your best bet is the entry by Christoph Wolff in the revised (2001) New Grove Dictionary of Music and Musicians; this is part of a larger, comprehensive entry on the Bach family of musicians. We are grateful to the Harvard-based Prof. Wolff for this week's program note on the Cello Concerto in A. The biography *C.P.E. Bach* by Hans-Günter Ottenberg, published 1987 in an English translation by Philip J. Whitmore, is not currently in print (Oxford). Karl Geiringer's *The Bach Family: Seven Generations of Creative Genius* (1956), now nearly a half-century old and in any event out of print, was once a useful source (Oxford). C.P.E. Bach's still important *Essay on the True Art of Playing Keyboard Instruments* is available in English, as edited by William Mitchell (Norton paperback). Expensive, but of interest to specialists, is *The Letters of C.P.E. Bach* as translated and edited by Stephen L. Clark, a complete edition of C.P.E. Bach's correspondence, of which only little has previously appeared in English translation (Oxford). There are many available recordings of the A major Cello Concerto in both period- and modern-instrument versions. Versions for Baroque cello include those by Pieter Wispelwey's teacher Anner Bylsma with the Orchestra of the Age of Enlightenment conducted by Gustav Leonhardt (Virgin Classics "Veritas"), and Hidemi Suzuki's with the Bach Collegium Japan, led by the soloist (BIS). Among recordings for "modern" instruments are Janos Starker's with the Santa Fe Festival Orchestra (Delos) and Timothy Hugh's with the Bournemouth Symphony Orchestra led by Richard Studt (Naxos).

One of the most useful books about Johann Sebastian Bach to have come out recently is *J.S. Bach*, edited by Malcolm Boyd, the initial volume (published 1999) in the series "Oxford Composer Companions" (a volume on Haydn has since followed). Arranged in dictionary format, this 600-page book includes entries on virtually anything you can think of that's pertinent to the composer, including his life, family, contemporaries, the musical genres in which he worked, individual works, critical reception, recordings, influences, influence, and relevant musical terminology. This should be on every Bach enthusiast's shelf (Oxford University Press). Other recent additions to the Bach bibliography include two biographies: Christoph Wolff's exhaustively detailed *Johann Sebastian Bach: The Learned Musician* (Norton) and Malcolm Boyd's *Bach* in the Master Musicians series (Oxford). The excellent article by Christoph Wolff and Walter Emery from The New Grove Dictionary of Music and Musicians (1980) was reissued in a handy paperback volume, but this is now more than twenty years old (Norton paperback). The recent second edition (2001) of The New Grove includes a revised version of that arti-



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cle. A still older biography, published in 1966—Karl Geiringer's *Johann Sebastian Bach: The Culmination of an Era*—remains generally useful but is that much further removed from the research and scholarship of more recent decades. For years, much important historical documentation was available in English translation in *The Bach Reader*, edited by Arthur T. Mendel and Hans T. David, published originally in 1945 (Norton paperback). In 1998 this was superceded by Christoph Wolff's revised, expanded version: *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents* (Norton). Beyond this, interested readers are referred to the bibliographies in the aforementioned recent biographies by Christoph Wolff and Malcolm Boyd, and in the new edition of The New Grove.

Ton Koopman has recorded Bach's four orchestral suites with the Amsterdam Baroque Orchestra (Erato, unlisted in the United States). There are also recordings led by (cited alphabetically) Frans Brüggen with the Orchestra of the Age of Enlightenment (Philips), Nikolaus Harnoncourt with the Concentus Musicus of Vienna (Teldec/Das Alte Werk), Christopher Hogwood with the Academy of Ancient Music (London), Neville Marriner with the Academy of St. Martin in the Fields (twice, for London and for Philips), Trevor Pinnock with the English Concert (DG Archiv), and Helmuth Rilling as part of his Edition Bachakademie (Hänssler Classic).

Two new biographies of Mendelssohn have been published recently: *Mendelssohn: A Life in Music* by R. Larry Todd (Oxford University Press) and *A Portrait of Mendelssohn* by Clive Brown (Yale University Press). Todd is also author of the Mendelssohn entry in the revised (2001) New Grove Dictionary of Music and Musicians. Other books in which to read about the composer include *The New Grove Early Romantic Masters 2*, which contains Karl-Heinz Köhler's Mendelssohn entry from the 1980 edition of The New Grove Dictionary of Music and Musicians along with the Grove articles on Weber and Berlioz (Norton paperback); Eric Werner's *Mendelssohn: A New Image of the Composer and his Age*, translated by Dika Newlin (Macmillan); Philip Radcliffe's *Mendelssohn* in the Master Musicians series, newly revised by Peter Ward Jones (Oxford); George Marek's *Gentle Genius*, which is more concerned with the composer's background and milieu than with specifics of the music (Funk & Wagnalls); the anthology *Mendelssohn and his World*, edited by R. Larry Todd (Princeton University Press), and Herbert Kupferberg's *The Mendelssohns: Three Generations of Genius* (Scribners).

Recordings of the *Reformation* Symphony include Claudio Abbado's with the London Symphony Orchestra (Deutsche Grammophon), Christoph von Dohnányi's with the Vienna Philharmonic (Decca), Bernard Haitink's with the London Philharmonic (Philips), Kurt Masur's with the Gewandhaus Orchestra of Leipzig (Eurodisc), and Arturo Toscanini's 1953 broadcast with the NBC Symphony Orchestra (RCA). Charles Munch recorded the *Reformation* Symphony with the Boston Symphony Orchestra in 1957 (RCA, currently unlisted in the United States).

—Marc Mandel

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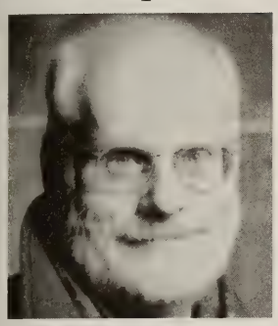
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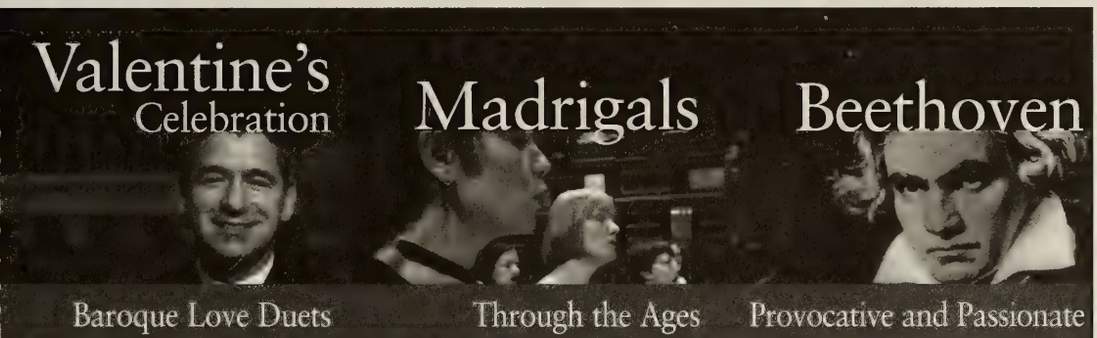
Ton Koopman



Ton Koopman was born in Zwolle, the Netherlands, in 1944. After a classical education he studied organ, harpsichord, and musicology in Amsterdam. Following his solo examinations he was awarded the Prix d'Excellence for both organ and harpsichord. Even before completing his studies he laid the foundations for a career as a conductor of 17th- and 18th-century music. Ton Koopman's choice to use authentic instruments, combined with a performing style based on sound scholarship, was a central theme from the start, though the quality of the performance was always paramount. His extensive and impressive activities as a soloist, accompanist, and conductor have been documented on a large number of releases for such labels as Erato, Teldec, Sony, Philips, and Deutsche Grammophon. As organist, Mr. Koopman has recorded the complete organ works of J.S. Bach for Teldec, released in 2000 as part of the "Bach 2000 Edition." He has also completed the recording of all of J.S. Bach's cantatas, an enormous project which required more than ten years of work. For the Bach cantatas he was awarded the Deutsche Schallplattenpreis "Echo Klassik 1997," the Prix Hector Berlioz, and nominations for a Grammy Award and the *Gramophone* Award. In March 2000 he received an honorary degree from Utrecht University for his scholarly work on the Bach cantatas and Passions. For several years he has been engaged in editing the complete Handel organ concertos for Breitkopf & Härtel; about two-thirds of the concertos have been published to date. In addition to conducting his own Amsterdam Baroque Orchestra & Choir, Ton Koopman is also a regular guest with some of the most prestigious modern orchestras of Europe, the United States, and Japan. In recent years he has worked with the Vienna Symphony Or-

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chestra, the Deutsches Symphonie Orchester Berlin, the Tonhalle Orchestra Zurich, the Orchestre Philharmonique de Radio France, the Finnish Radio Symphony Orchestra, the Mito Chamber Orchestra, the Danish National Radio Symphony, and the Orchestre de Chambre de Lausanne. Ton Koopman publishes regularly, is professor of harpsichord at the Royal Conservatory in The Hague, and is an Honorary Member of the Royal Academy of Music in London. He made his only previous Boston Symphony appearance last season, in January 2003, conducting J.S. Bach's Orchestral Suite No. 3 and Cantata No. 170, and Haydn's Symphony No. 99.

Pieter Wispelwey



Making his Boston Symphony Orchestra debut, cellist Pieter Wispelwey is among the first of a generation of performers equally adept on either the baroque or modern cello. His combination of stylistic knowledge, original thinking about music, and technique enable him to render individual, convincing interpretations of the cello repertoire ranging from J.S. Bach to Elliott Carter. For years he has won critical and public acclaim for his unique performances of the Bach and Britten unaccompanied cello suites, and for his recitals of the Beethoven and Brahms sonatas on both Baroque and modern instruments. Born in Haarlem, the Netherlands, Mr. Wispelwey has a diverse musical personality rooted in the training he received—from early years with Dicky Boeke and Anner Bylsma in Amsterdam to studies with Paul Katz in the United States and William Pleeth in Great Britain. In 1992 he was the first cellist ever to receive the Netherlands Music Prize, given to the most promising young musician in the Netherlands. He has performed as soloist on five continents, including regular recital appearances in the Amsterdam Concertgebouw, London's Wigmore Hall, the Châtelet in Paris, Teatro Colón in Buenos Aires, Walt Disney Hall in Los Angeles, and New York's Lincoln Center. He has appeared as soloist with the Rotterdam Philharmonic, BBC Symphony Orchestra, Camerata Academica Salzburg, Mahler Chamber Orchestra, Orchestra Svizzera Italiana, and Australian Chamber Orchestra, and has recorded with the Radio Filharmonisch Orkest Holland. Highlights of his 2003-04 season include a major tour of the Far East and Australia with the Gewandhaus Orchester of Leipzig under Herbert Blomstedt, his Los Angeles Philharmonic Orchestra debut under Salonen, and a weekend of concerts as part of Lincoln Center's "Great Performers" series. He also gives recitals in Paris, London, Amsterdam, Brussels, Hamburg, New York, Chicago, Baltimore, Tokyo, and Buenos Aires. This spring he returns to the Radio Filharmonisch Orkest Holland and to the Mostly Mozart Festival in New York. Other engagements include the Montreal Symphony, Rotterdam Philharmonic, London Philharmonic, Orquesta Nacional de España, Camerata Salzburg, Copenhagen Philharmonic, Malmö Symphony, Stuttgart Philharmonic, and St. Paul Chamber Orchestra. The Amsterdam Concertgebouw has invited him to be artist-in-residence in their summer series in 2004. Pieter Wispelwey has made numerous award-winning recordings for the Channel Classics label. These include the Bach and Britten cello suites, the Dvořák and Elgar concertos, music of Shostakovich and Kodály with the Australian Chamber Orchestra, and his most recent release, an acclaimed disc of the Britten, Prokofiev, and Shostakovich cello sonatas with pianist Dejan Lazic.

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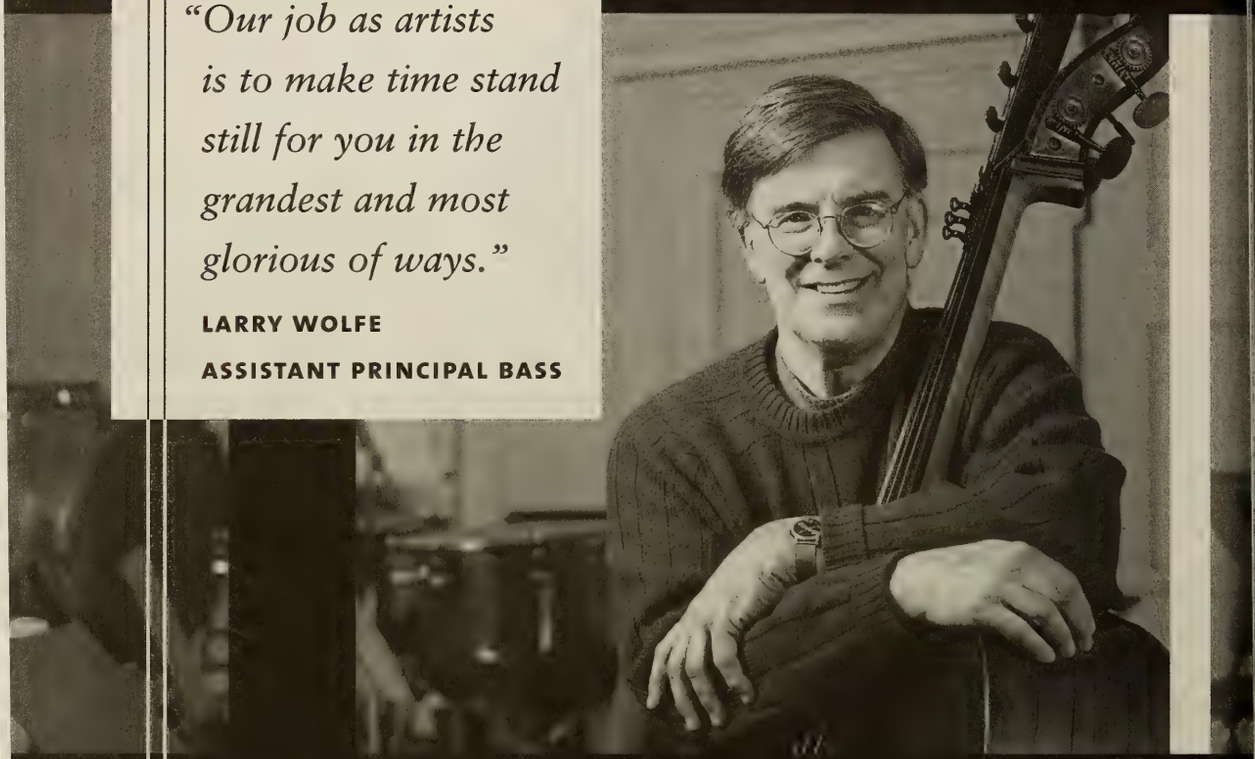
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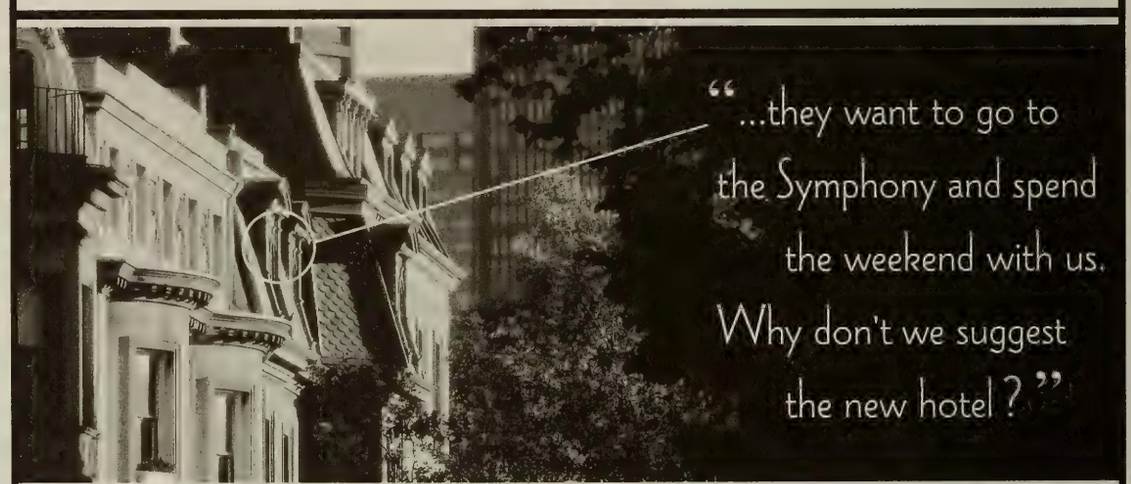
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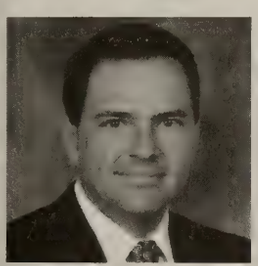
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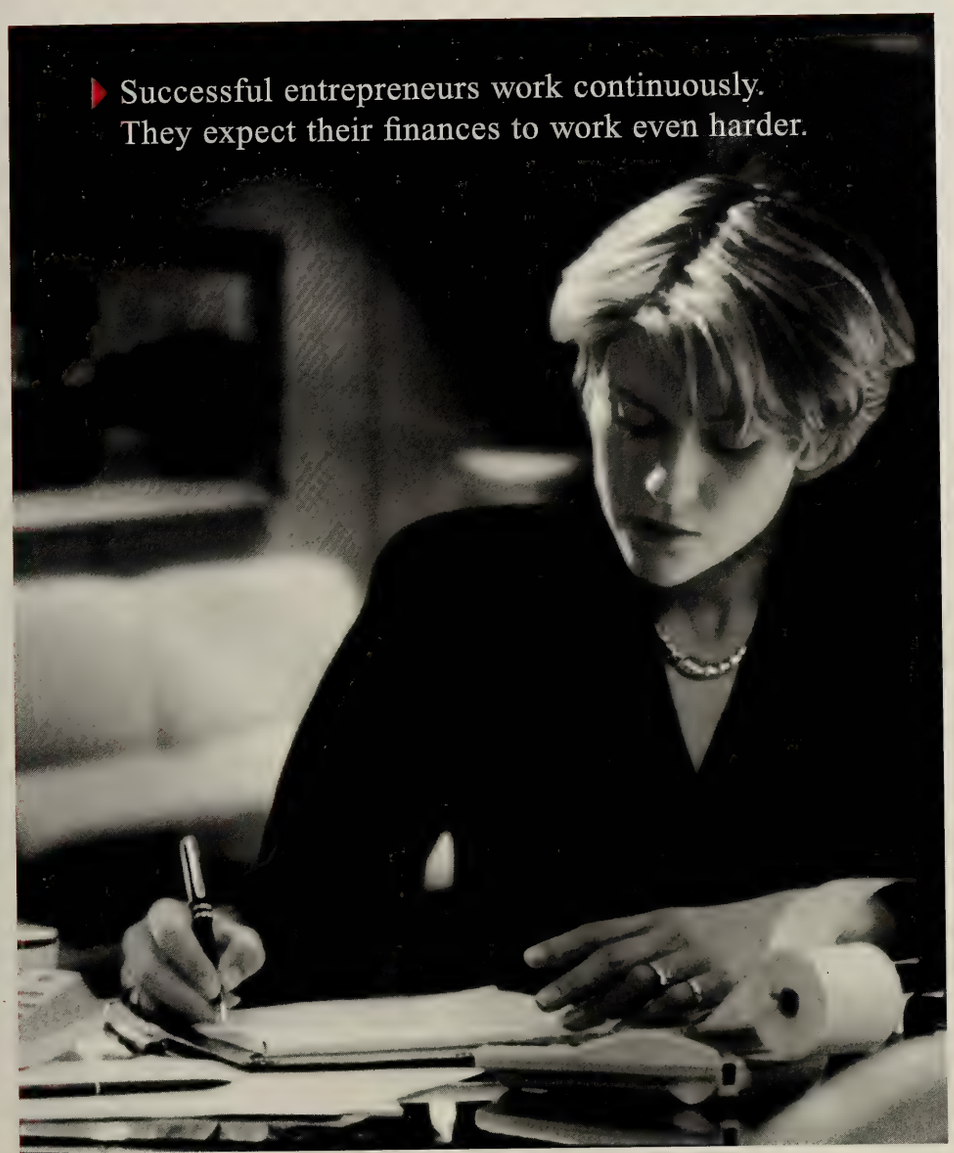


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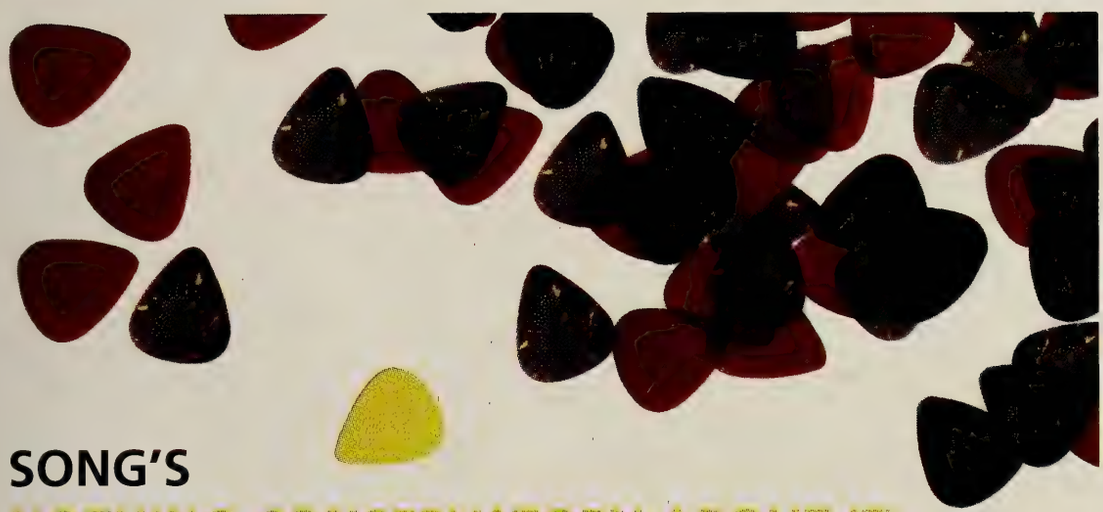


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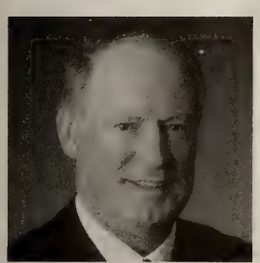
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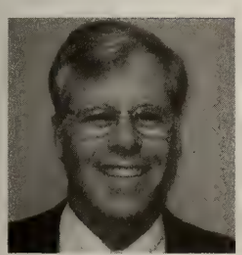
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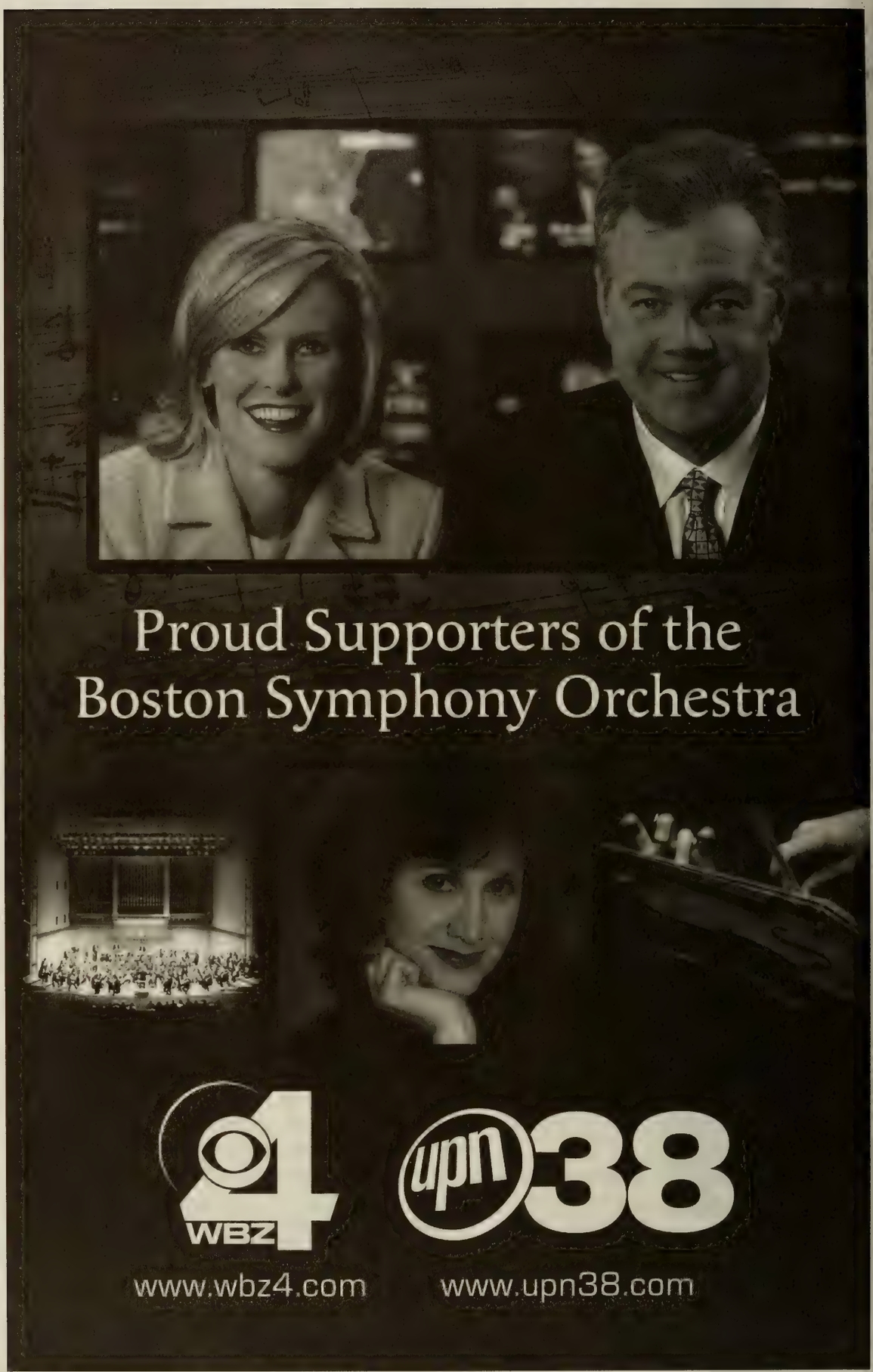
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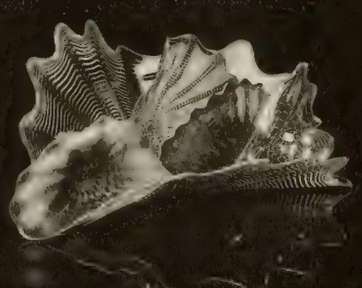
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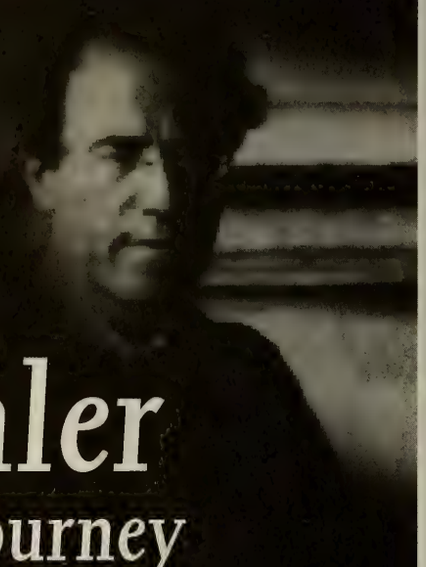
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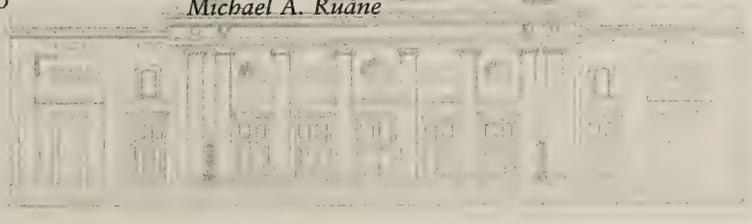
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NEXT PROGRAM...

Thursday, February 12, at 10:30 a.m.
(Open Rehearsal)
Thursday, February 12, at 8
Friday, February 13, at 1:30
Saturday, February 14, at 8

Pre-Concert Talks by Hugh Macdonald, Washington University, St. Louis

GENNADY ROZHDESTVENSKY conducting

SUK — *A Summer's Tale*, Opus 29, Symphonic poem

I. Voices of Life and Consolation (Andante sostenuto – Allegro appassionato)
II. Midday (Moderato)
III. Intermezzo. Blind Musicians (Adagio)
IV. In the Power of Phantoms (Adagio)
V. Night (Adagio)

MARTINŮ — Piano Concerto No. 4, *Incantation*

Poco allegro
Poco moderato

VIKTORIA POSTNIKOVA

INTERMISSION

DVOŘÁK — from the Slavonic Dances, Opus 72

No. 2 in E minor (Allegretto grazioso)
No. 5 in B-flat minor (Poco adagio)
No. 7 in C (Allegro vivace)
No. 8 in A-flat (Grazioso e lento, ma non troppo, quasi tempo di Valse)

For this all-Czech program, pianist Viktoria Postnikova and her husband, frequent BSO guest conductor Gennady Rozhdestvensky, join forces for the first BSO performances of Martinů's Piano Concerto No. 4, *Incantation* (premiered 1956). In his own program note, the composer described the work as a "restless search for truth and the meaning of life, and, at the same time, a mark of homage to music, which is the musician's refuge, strength, and weapon of combat." Another BSO "first" next week is the symphonic poem *A Summer's Tale*, a dramatic quasi-symphony of Mahlerian scope by the composer and violinist Josef Suk, who was Dvořák's favorite pupil and also his son-in-law. Dvořák's Slavonic Dances were his most popular works during his lifetime, making him famous and earning lots of money for his publisher. Like the earlier set (Opus 46, from 1878), the Opus 72 dances (1886-87) were written for piano duet before being orchestrated. Dvořák draws on Slovak, Polish, and Yugoslav folk dances for this atmospheric and engaging music.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, the talks begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

This season's Pre-Concert Talks are dedicated by this year's speakers to the memory of Boston University Professor John Daverio (1954-2003), a cherished colleague whose contributions to Boston Symphony concerts as guest speaker and annotator are not forgotten.

Thursday, February 12, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—February 12, 8-10:10
Friday 'A'—February 13, 1:30-3:40
Saturday 'B'—February 14, 8-10:10

GENNADY ROZHDESTVENSKY conducting
VIKTORIA POSTNIKOVA, piano

SUK	*A Summer's Tale*, Symphonic poem
MARTINŮ	Piano Concerto No. 4, *Incantation*
DVOŘÁK	Slavonic Dances, Opus 72, Nos. 2, 5, 7, and 8

Thursday 'B'—February 19, 8-10:05
Friday Evening—February 20, 8-10:05
Saturday 'A'—February 21, 8-10:05
Tuesday 'C'—February 24, 8-10:05

GENNADY ROZHDESTVENSKY conducting
ALEXANDER ROZHDESTVENSKY, violin
DINA KUZNETSOVA, soprano
CARL HALVORSON, tenor

GLAZUNOV	Overture on Greek Themes No. 2
SIBELIUS	Six Humoresques for Violin and Orchestra
PROKOFIEV	*American Overture*
SHOSTAKOVICH	Suite on Finnish Folk Tunes, for soprano, tenor, and chamber orchestra
SHOSTAKOVICH	Excerpts from *Hypothetically Murdered*

Thursday, February 26, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—February 26, 8-9:55
Friday 'B'—February 27, 1:30-3:25
Saturday 'B'—February 28, 8-9:55
Tuesday 'B'—March 2, 8-9:55

HERBERT BLOMSTEDT conducting
PETER SERKIN, piano

MENDELSSOHN	Overture, *The Fair Melusine*
MOZART	Piano Concerto No. 17 in G, K.453
NIELSEN	Symphony No. 4, *The Inextinguishable*

Thursday, March 4, at 10:30 a.m.
(Open Rehearsal)
Thursday 'D'—March 4, 8-9:50
Friday Evening—March 5, 8-9:50
Saturday 'A'—March 6, 8-9:50
Tuesday 'C'—March 9, 8-9:50

ROBERT SPANO conducting
GARRICK OHLSSON, piano

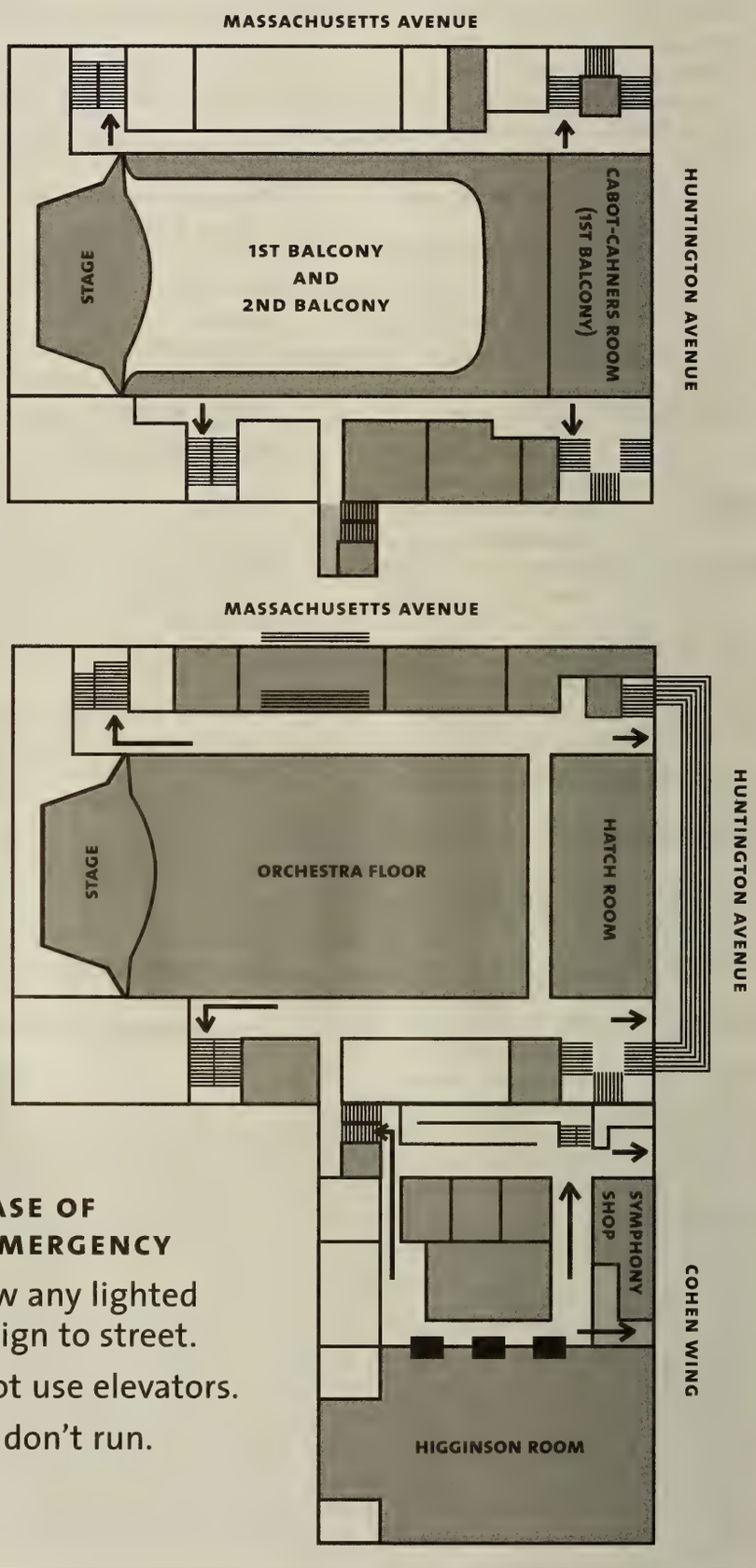
GOLIJOV	*Last Round*
KNUSSEN	Symphony No. 3
RACHMANINOFF	Piano Concerto No. 3

Programs and artists subject to change.

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Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

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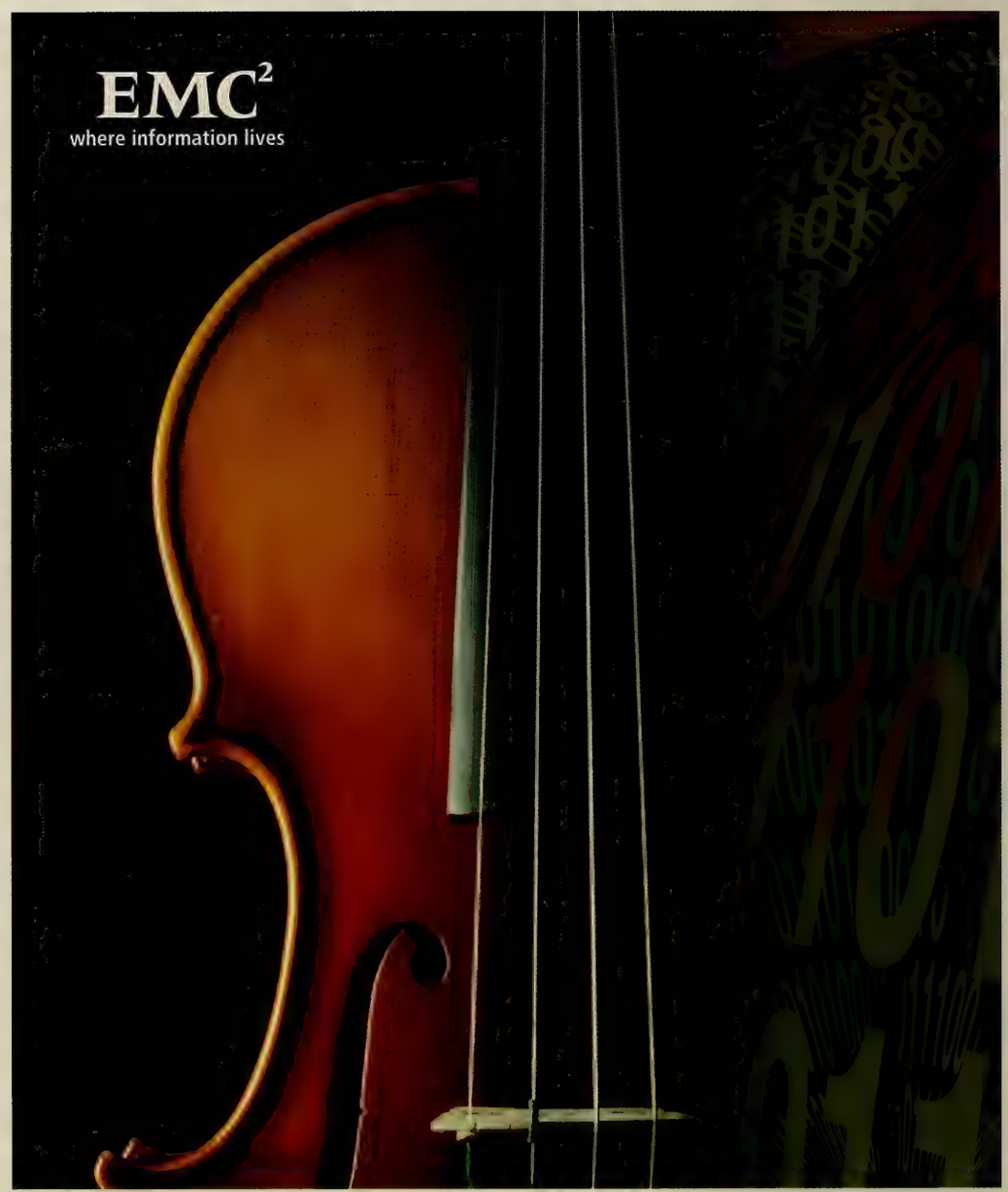
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